



The Antiquary.



FEBRUARY, 1904.

Notes of the Month.

THE announcement that the original MS. of *Paradise Lost* was to be sold by auction aroused some controversy. The MS. is, of course, not in Milton's autograph, but in the handwriting of a scrivener, and is that of only the first book of the poem. Dr. Furnivall contends that it is practically valueless; other scholars maintain, and, we think, with reason, that, inasmuch as the MS. is undoubtedly that from which the poem was printed, containing many directions and marks, which show careful revision, it is of no small literary and historic interest and value. The MS. was to be sold on January 25, too late for the result to be chronicled in this issue of the *Antiquary*. The *Times* of January 7 published a long letter by Jacob Tonson, the famous bookseller, which has recently been discovered, and will be offered for sale with the Milton MS. It is dated in February, 1731 (? 1731-2), and is addressed to Tonson's nephew, his partner and successor. Jacob had retired from business about 1720, and this letter was in answer to a communication from his nephew in connection with the publication of Dr. Richard Bentley's edition of *Paradise Lost*, published by the Tonson firm, and dated 1732.

Jacob Tonson's letter begins thus:

"Since you desire my opinion and thoughts upon Dr. Bentley's edition of Milton, I, in compliance, [write] what follows. The Dr. in his preface says, page 4, 'That the faults might be corrigible from his manuscripts but none exists.' Now I here return you the

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manpt copy of the first book, and there you will find the several places he affirms were altered by the Printer are exactly true to the copy, and I think it is plain that the 1st edition was printed by this very copy, which was preserved only upon account of the License written before it, and was assigned over with the bond, when Symons sold the copy, &c., to Aylmer, of whom I bought it, and though there is no date to the License, yet 'tis easy to know about the time it was granted by having recourse to the company's Book where it is entered, and it must be before and near 1667. Pray learn which, and let me know it. If Mr. Aylmer is yet living he may give you some account of this matter, and particularly of Symons, the Printer, &c."

After mentioning other textual variants, Tonson says:

"Pray give my most humble service to Mr. Pope, and shew him this, and the Manuscript of the 1st Book; it would rejoice my heart to hear that he was likely to take the Dr. to task for meddling with subjects nature had not intended him for. Sure the Dr. has forgotten that [?] nobody else has, Mr. Boyle's fine vindication of Phalaris, upon which the Dispensary has it

And to a Bentley 'tis we owe a Boyle.

I am yet of my former opinion; the Edition will flag in a little time. The general esteem every one has for the Poem will make an edition go off, with any notes. But Bentley's notes, if allowed to be right, are enough to ruin the esteem for the author, and I do verily believe that was, and is, his designs, but equally vain as any other of his pretensions.

"An edition from Mr. Pope would be most joyfully received by the world."

There are various allusions to William Davenant, son of the poet, Toland's *Life of Milton*, and to Milton's two nephews, "indifferent authors both." Tonson's conclusion is as follows:

"I am, indeed, at present (it cannot last long) not a little concerned in this Vulture's falling upon a Poet that is the admiration of England, and its greatest credit abroad. I must further remark that the Dr. has most

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meanly avoided his criticism upon the many and some long quotations of Mr. Addison's notes. I don't find in any of his remarks that in those places the author could not write as printed. The printer is not in them named a blunderer, nor any sham Editor supposed. . . . Any matter, though never so trifling, about it would be acceptable, and, if very little in Bulk, perhaps, you might get it franked. Once more my most hearty service to Mr. Pope, and hope it will not be said, 'Pope, are you asleep?'

Since the MS. of Milton's *Paradise Lost* has been in the hands of the auctioneers a very important point has been discovered, which proves Jacob Tonson's contention that the work was set up from this identical copy—in the margins are seen the printer's marks for the divisions of the sheets.

By the courtesy of Mr. Henry Frowde we are able to reproduce one of the smaller of

gress, to which we referred in a note in the December *Antiquary*.

“News is beginning to come back from the small army of explorers who every winter take the field in Egypt. Of the English excavators,” says the *Pilot* of January 9, “Dr. Naville, working for the Egypt Exploration Fund, has found what he hopes will be a clue to the real burialplace of Mentuhotep I. The spot where this Eleventh Dynasty King ought to have been buried was discovered in 1898 by Mr. Howard Carter, of the Service des Antiquités, nearly falling into it as he was riding home one night—whence it is called by the Arabs ‘Bab el Hassan,’ or ‘Gate of the Horse.’ But the King’s body was not there, and it would be interesting if it were now to be found. Mr. Garstang proposes to dig under the so-called ‘Tomb of Menes,’ at Negadah, to see if he can there find also a funerary chamber, but we have not heard whether he is yet at work. Professor Flinders Petrie is reported to be somewhat dissatisfied with Ahnas el Medineh, a site which appears to have been pretty well ‘gone through’ before it was handed over to him. Of the Germans, Dr. Reissner is at Ghizeh, with more than one American helping him. There seems no foundation for the newspaper rumour of further excavation near the Great Pyramids.”

A few finds of interest have been reported during the last month. During the last week of 1903, while cutting the roadway near the High Street gateway of Bangor Cathedral, some workmen came across what Mr. Harold Hughes has declared to be the arm of a pre-Norman cross of the key pattern. The stone, which is of the same character as the Celtic crosses which have been found in various parts of the Principality, has been handed over to the cathedral authorities. On the last day of the year workmen excavating for the foundations of model dwellings in Abbey Street, Bermondsey, came across eight human skeletons about 10 feet below the surface, two enclosed in stone coffins, with neither bottom nor top. The site is that of Bermondsey Abbey, some of the foundations of which have also been unearthed. The “stone coffins” were formed of sections of



the drawings by George Cruikshank, published for the first time in the interesting new Oxford edition of the *Pilgrim's Pro-*

chalk, neatly joined. Mr. Frowde, the Bermondsey chief librarian, says that the chalk stones "which surround the two well-preserved skeletons are about 1 foot high, and are neatly squared and faced on the inner side, but rough on the outer. As the nearest chalk deposits to this district are in the Maidstone Grays and Tilbury districts, the discovery is interesting as pointing out the distance materials were conveyed for the old abbey buildings. During the recent excavations for Tower Bridge Road much of the foundation of the abbey buildings was discovered, and was found to consist of similar chalkstone or Kentish ragstone. This was evidently carried up the river by slips. The skeletons are evidently the remains of personages of some importance in the history of the abbey. The care that was bestowed upon their burial is evidence of this, but, unfortunately, no inscription of any kind has been found, and therefore it is impossible to say precisely the position the decedents held in the abbey. The skeletons are remarkably well preserved, most probably owing to a deposit of very fine sand having covered them before the earth was deposited above."

Following the recent discovery of a stone coffin at Garvald, East Lothian, other five have lately been found in close proximity to each other. All the coffins were composed of excellent redstone slabs, and they lay within a foot of the surface of the ground. Unfortunately, ploughs and grubbers passing over them in past years have much disturbed the covers. In one of the coffins, measuring 5 feet 2 inches, an almost perfect skeleton was found, the body having been bent and laid on its left side. In all the others only loose bones were found. Another stone coffin or cist has been found at Rosemarkie, Ross-shire. It measured, says the *Aberdeen Free Press*, 3 feet long by 2'3 feet wide at one end, 2 feet at the other, and about 30 inches deep. The stone cover was 4 feet 6 inches long and about a foot thick. The direction of the grave was about north and south. In it were found two leg-bones, part of a skull, and a few smaller bones, also a quaintly marked urn of a blackish pottery. The urn is 6 inches high, 6½ inches in circumference

at the lip, and 3 inches at the bottom. The whole outside, which was of a brownish colour, was covered with zigzag herring-bone markings, this ornamentation being carried over the lip. Nothing but what might have been ashes—and a very small quantity at that—was found amongst the earth that was in the urn, and no ornaments or anything of an implement nature in the grave. It may be mentioned the body was in the north end and facing eastward, and evidently in a sitting posture. The urn was towards the south end of the grave. It is about ⅝ inch in thickness, but very fragile. It is said that many years ago a grave of a similar nature was found in the same vicinity, and both on the top of a beautiful rising ground facing the Moray Firth.

The County Louth Archæological Society is a new local organization for the county in Ireland smallest in size, but rich in antiquities and historical associations. A provisional committee and officers, with headquarters at Dundalk, have been appointed, and some seventy members have joined. The opening meeting was fixed for January 1, when an address was to be delivered by Mr. John Ribton Garstin, President of the Royal Society of Antiquaries of Ireland.

The new "Sayings of Jesus," found at Oxyrhynchus, to which we referred in a December note, will be published by Mr. Frowde in June next.

Professor D. H. Müller, of Vienna, says the *Athenæum*, will shortly publish through Messrs. A. Hölder, of that city, a monograph on the famous code of laws enacted by Khammurabi, King of Babylon, about 2200 B.C. The work will contain a transliteration of the Babylonian text into Roman characters, and a very valuable rendering in Hebrew, which will illustrate the ease with which the Babylonian original allows itself to take a northern Semitic dress. In a full commentary Professor Müller is going to discuss the relation of the Mosaic code to that of Khammurabi, and to compare the Babylonian document with the Twelve Tables. From a comparative point of view Professor Müller's monograph will form the

most important contribution to the literature of Khammurabi's code which has hitherto appeared.

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A correspondent of the *Standard*, writing from the Manor House, Walkeringham, Gainsborough, under date January 2, chronicles the following current example of folklore practices: "Three men (mummers) have just left our door. They came from Haxey in Lincolnshire. This is what I gathered from them—that they stand on a stoon (stone), and invite men to a big dinner on January 6. One man, clothed in scarlet jacket and hat adorned with artificial flowers, was a 'lord.' He carried on his back a large leather roll, called a 'hood'; in his hand thirteen willows bound into a 'rod.' He repeated these words to me carefully:

'Hoos upon Hoos,
Stoon upon Stoon,
If you meet a mon
Knock a mon doon.'

"The 'lord' was accompanied by a fool'; his clothes were very grotesque—coarse crash with shred of bright cloth drawn through. He carried a 'mop.' The third man, an attendant, carried a long staff 'to keep dogs off with.'

"On January 6 the church bells ring, and a ceremony of 'swaying the hood' takes place. It lasts three hours about. It is carried by the victor to a public-house, and is restored to the 'lord' on payment of 2s. The dinner takes place at that public-house. At one time these mummers used to come in the evening and perform some play, or make a speech; this was not done to-day."

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Under the title of *Neolithic Man in North-East Surrey*, Mr. Elliot Stock is just publishing a work by Mr. Walter Johnson and Mr. William Wright, dealing with a corner of primitive Surrey so far as it relates to neolithic man. The volume will give an account of an interesting series of finds spread over a long period, with numerous original illustrations.

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On January 8 Lord Claud Hamilton was installed as High Steward of the borough of Yarmouth, in succession to the late Lord

Salisbury. The patent of the stewardship was beautifully emblazoned on vellum, and Lord Claud was also presented with a silver-hooped oaken tun of wine in miniature. The Mayor explained that formerly, when an Earl of Clarendon was High Steward, he had to remind the Corporation that he had not been paid his annuity of £4, and to salve his feelings the Corporation forwarded him a cask of wine. So naturally Lord Claud gets it as well. He had herrings, too. The Mayor presented him with a small barrel, handsomely gilt, of smoked red fish, it being the custom to furnish the High Steward with a barrel of salt herrings as Lenten fare.

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We note with much regret the death of Sir Albert Woods, G.C.V.O., K.C.B., Garter King of Arms, which took place on January 7. Sir Albert was in his eighty-eighth year, and had been in failing health for some time. He entered the College of Arms no less than sixty-six years ago as FitzAlan Pursuivant Extraordinary, just before his father, Sir William Woods, was appointed "Garter." The burden of age, it will be remembered, prevented him from appearing in his due place in the procession at the Coronation of King Edward, and for some considerable time he had not been able to visit the college.

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The deaths of two other antiquaries of repute are also announced. Mr. W. J. C. Moens, of Boldre, Hampshire, died suddenly on January 6 at the age of seventy-six. Many years ago he was captured by Italian brigands, and was only released on payment of a heavy ransom. His works included *Registers of the Dutch Church, Austin Friars, London, with History of the Etrangers in England*; *The Walloons and their Church at Norwich, their History and Registers, 1565-1832*; *Registers of the French Church at Threadneedle Street, London*; *Registers of the Dutch Church, Colchester*; and *Hampshire Allegations for Marriage Licenses, granted by the Bishop of Winchester, 1689-1837*. Besides these, he contributed many valuable articles in connection with the *Proceedings* of the Huguenot Society, of which he was latterly president. The annalist of Bristol, Mr. John Latimer, died on January 4, and will be much missed by West-Country antiquaries.

The New Year's number of the *Builder*, like its predecessors, is abundantly illustrated. Students of London topography especially will be interested in the sheet of old London views in the neighbourhood of Regent Street, which are reproduced from drawings and engravings in the Crace collection. Their immediate purpose is to illustrate an article which treats in great and interesting detail of the changes and improvements which took place in the neighbourhood mentioned—including Carlton House, Pall Mall, the Haymarket, and St. James's Square—in the course of the nineteenth century. Another antiquarian article of note in the same issue of our contemporary is a useful general account of what has been done with pickaxe and spade in the Roman Forum during the last five years, written by Mr. T. Ashby, junior, of the British School at Rome.

At a special meeting of the trustees and guardians of Shakespeare's birthplace, held on January 6, Mr. Sidney Lee, Chairman of the Executive Committee, stated that it was the intention of the trustees to rearrange the objects on exhibition in the buildings under their control. They have resolved to add a collection of authentic copies of prints of all Shakespeare's personal associates of whom contemporary paintings are extant. A commission had already been given for reproductions of the fine portraits at Dulwich of the poet Drayton, and of the actors Burbage, Field, and Sly, all of whom belonged to Shakespeare's company, and were mentioned as appearing in contemporary representations of his plays. The cottages recently presented to the trustees by Mr. Carnegie would, as soon as they could be placed in a proper state of repair, serve the purposes of offices for the trust and of a library, where the books and manuscripts belonging to the trustees could be consulted. When the work was sufficiently advanced it was proposed to issue a catalogue with brief historical notes by Mr. Lionel Cust and Mr. Sidney Lee. On the motion of Mr. Archibald Flower, a vote of thanks was accorded the Duke of Portland for his generous offer of copies of two valuable portraits at Welbeck Abbey of the Earl of Northampton,

Shakespeare's patron, and of John Fletcher, dramatist, Shakespeare's friend and collaborator. Mr. Lionel Cust and Mr. Robert Lunn (town clerk of Stratford) were elected members of the executive committee.

The Council of the Suffolk Institute of Archæology have decided to publish the *Ship-money Returns for the County of Suffolk, 1639-40*, to be transcribed and edited by Mr. V. B. Redstone. These returns are among the Harleian manuscripts (7,540-42) in the British Museum, and give the names of, and the amounts paid by, all land owners and land occupiers, whether dwelling within or without 481 of the parishes of Suffolk. Only one other county, Essex, is known to possess returns as complete as those belonging to this county. The book, which will contain an index and an explanatory preface, will be issued to subscribers for 5s. 6d., including carriage. After publication the price will be raised to 8s. 6d. Subscribers' names should be sent to Mr. V. B. Redstone, Mill Hill, Woodbridge.

The remains of a prehistoric village, says a Berlin newspaper correspondent, have been found in the Rhön Mountains, near Sontheim, in Bavaria. The village contains twenty-nine funnel-shaped dwellings. They are from 8 to 10 metres in diameter, and stand at almost equal distances apart. Smooth bricks were also found, which were probably the remains of the circular wall which protected the dwellings from earth and water. A thick slab of sandstone, used, it is thought, for grinding, lay in front of a hearth, in which ashes and cinders were found. The thigh-bone of a mammal encrusted with lime was also unearthed.

A French archaeologist has presented the sum of 50,000 francs (£2,000) to the French School of Archæology for continuing the excavations of the School in Greece. The new Greek Minister of Education, M. Staes, who is a native of and member for the island of Kythera, is taking steps to have further explorations made at the bottom of the channel near that island. It will be remembered that it was from there that, during M. Staes' former tenure of office, the famous

statue, variously known as the Hermes, Perseus, or Paris of Antikythera, was fished up. It is believed that other treasures might be recovered by divers, so that much interest attaches to M. Staes' efforts to come to terms with a company which is accustomed to such work.

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The January issue of the *Law Quarterly Review* contains an article on "Treasure Trove and the British Museum," by Dr. William Martin, whose interesting and valuable series of papers on the "Law of Treasure Trove" appeared in last year's *Antiquary*.

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The recently issued *Quarterly Statement* of the Palestine Exploration Fund contains, among other interesting matter, the continuation of Mr. Stewart Macalister's report on the excavation of Gezer, and Major-General Sir C. W. Wilson's concluding notes on Golgotha and the Holy Sepulchre. After recapitulating the opinions of various authorities as to the sites of some of the chief scenes in connection with Christ's death, Sir C. W. Wilson says:

"The general opinion which I have formed with regard to the traditional sites may be thus stated: There is no decisive reason—historical, traditional, or topographical—for placing Golgotha and the Tomb where they are now shown. At the same time, there is no direct evidence that they were not so situated. No objection urged against the sites is of such a convincing nature that it need disturb the minds of those who accept, in all good faith, the authenticity of places which are hallowed by the prayers of countless pilgrims since the days of Constantine.

"As regards the true sites, I agree with Robinson that 'probably all search for them will be in vain.' If there be anything in the idea of type and antitype—and there possibly may be—then Christ must have suffered north of the altar, possibly on the eastern slope of that portion of Mount Moriah known as Bezetha, and perhaps close to the road which led northwards from the Antonia and the Temple precincts. If, on the other hand, there is nothing in the idea of type and antitype, then, always supposing that the Church of the Holy Sepulchre is eventually proved

to have been outside the second wall, I should be inclined to give more weight to the identification of Macarius and his co-adjutors in A.D. 327 than to the guesses or arguments of writers in the nineteenth and twentieth centuries."

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A report on the excavations undertaken, at the instance of the Greek Archæological Society, at the Heraion in Samos, has recently been submitted by M. Kappadias, who personally superintended them. The Temple of Hera was the most celebrated of all the temples in Minor Asia, and was supposed to be the national sanctuary of the Ionians. It was built long before the Artemision at Ephesus, and consisted of two wings. There were twenty-four pillars along each of the longer sides and eight pillars on the short ones. When compared with the temple at Ephesus, many similarities may be noted as regards the foundations and arrangement of the pillars. Two pillar capitals were discovered during the excavations, which, in the opinion of M. Kappadias, were Doric, and not Ionic. This is, however, not so remarkable, as the Doric style was frequently used for the most ancient buildings in Minor Asia. In the Heraion the capitals were executed in Doric and the pedestals in Ionic style.



Grâce Dieu and its Associations.

BY H. BUTLER JOHNSON.

Beneath yon eastern ridge, the craggy bound,
Rugged and high of Charnwood's forest ground;
Stand yet, but stranger! hidden from thy view,
The ivied ruins of forlorn Grâce Dieu;
Erst a religious house, which day and night
With hymns resounded and the chanted rite:
And when those rites had ceased, the spot gave
 birth
To honourable men of various worth.
There on the margin of a streamlet wild
Did Francis Beaumont sport an eager child.

WORDSWORTH.



THE tourist wandering through the charming and picturesque district of North Leicestershire, known as the Charnwood Forest, will be well repaid for his trouble if he maps out his course so as to journey along the broad

highway stretching for some twelve miles between the towns of Ashby-de-la-Zouche and Loughborough. Exactly midway between the two old market towns he will cross the "streamlet wild" mentioned in the above quotation, and there by the side of the rippling little torrent he will see, a short distance from the highway, the fast crumbling remnant of what was once an important Leicestershire priory.

Although, from an antiquarian point of view, the ruins are not of any special interest, owing to the architectural changes that took place when the building was converted into a private residence in the sixteenth century, yet enough remains, dating from a much earlier period, to make it well worth while for the wayfarer to step aside and devote a quiet half-hour to the inspection of what has survived until the present time.

In the year 1240 a certain lady Roesia, a member of the Leicestershire family of de Verdun, at that time residing in the adjacent village of Belton, the spire of whose church can be seen peeping above the trees two miles away as we wander around the ruins, founded in this quiet valley "a Monastery of nuns of the Order of St. Austin to the Honour of St. Mary and the Holy Trinity," and endowed it with the Manor of Belton and advowson of the Church there.

The charter of the foundress, which was confirmed by Bishop Grosseteste of Lincoln in the year 1242, describes the Priory as being the Church of the Holy Trinity of the *Grace of God* at Belton, dedicated to God and St. Mary; hence the original name of *Gratia Dei*, or *Grâce Dieu*. The Priory was erected at this time to accommodate a Prioress and fourteen nuns, together with their servants, and must in those early days have been a place of great beauty, surrounded as it was on three sides by the dense woods of the Charnwood Forest, untrodden save by the stealthy step of some Saxon outlaw, or at times resounding with the hunting-horns of the Norman barons, issuing forth from the adjacent castles of Whitwick and Groby, with a gay and gallant train, to enjoy a day's hunting of the red deer in the "Chace of Cernewoda."

The fourth and open side looked upon fertile water-meadows, stretching away to the

north by the brook side as far as Belton village. In these fields, in the shadow of the Priory's protecting walls, the convent cattle once pastured, and found a secure shelter from the rapacious freebooters who infested the neighbouring forest.

The Priory garden and grounds were laid out on a very extensive scale, judging by the area enclosed by the still standing boundary wall. Burton, the Leicestershire historian of the seventeenth century, states that these grounds resembled in shape that garden whose name and story is known wherever the Christian religion has reached—Gethsemane, on Mount Olivet.

A part of the large vivarium, or fish-pond, attached to all religious houses in the Middle Ages, still remains, from which the adventurous small boy, armed with home-made rod and line, now extracts small roach and perch, descendants, doubtless, of those which, centuries ago, were served up on the convent tables to provide a refectory for the Prioress and her nuns.

One of the earliest funeral ceremonies performed within the precincts of this newly-founded religious house must have been that of the foundress, Roesia de Verdun, who, dying in 1247, found a resting-place—not, alas! the last—in the Priory chapel.

A tomb, consisting of the life-sized effigy of the deceased, was erected to her memory at *Grâce Dieu*; and in the church at Belton another monument was also erected for the same pious purpose. It seems, from later records, that the rental of certain lands worth 12d. per annum was devoted to maintaining a light burning before this tomb for ever: "Ad sustentacionem et manutencionem unis lampadis et luminis coram sepulcro infra Ecclesiam de Belton." Coxe, the author of *Magna Britannia*, states that in the year 1720 there were two tombs in Belton Church erected to the memory of Roesia de Verdun. This seeming anomaly is accounted for by the fact that at the dissolution of the monasteries in the sixteenth century the bones of the foundress were not suffered to remain in peace at the Priory, but were, together with the stone effigy, removed to the church at Belton, in which church this effigy may still be seen in a mutilated condition. In the year 1839 it was proposed to remove these

remains to a chapel erected adjoining the then new manor-house, a few hundred yards from the old Priory. We understand that the grave of Roesia was actually opened for this purpose, but legal difficulties cropping up, the matter was allowed to drop.

But enough of Roesia and her troubled fortunes. The first Prioress of Grâce Dieu was Agnes de Grasley; but her rule was of short duration, for in the year 1243 we find a record of another head of the little community, Mary de Stretton, being chosen. About this time the Priory obtained a grant of a market and fair for its Manor of Belton.

Like the history of most English abbeys and priories, that of Grâce Dieu, until the sixteenth century, was uneventful in the extreme. Now and then in the records and charters of the Middle Ages, which have come down to us, mention is made of some grant of land by one of the neighbouring residents to the Priory of Grâce Dieu. Thus John Comyn, Earl of Buchan, in the year 1309, left the Priory 100 acres of his land at Whitwick, with leave to enclose it within a fence. Sir William de Wastneis and Ancher de Freschenville were also great benefactors of this house. For nearly 300 years Prioress succeeded Prioress, and ruled over Grâce Dieu and its inmates. History tells us nothing, save in some few instances their names. Of their characters and habits we are ignorant. Perhaps some of them resembled Madame Eglentyne, so graphically described in old Geoffrey Chaucer's word picture, who

Of smal coral aboute hire arm she bar
A peire of bedes gauded al with grene,
And ther-on heng a brooch of gold full sheene,
On which ther was first write a crowned A,
And after Amor vincit omnia,

or, perhaps, they went to the other extreme, and cautioned their obedient novices against worldly snares.

Be this as it may, the inmates of the Priory no doubt, during the Middle Ages, passed a placid, uneventful existence. Then came the dissolution of the monastic orders in the reign of Henry VIII. Soon at Grâce Dieu the bolt fell, and on October 26, 1539, the sorrowing Prioress, and her nuns, attended Vespers in the Priory chapel for the last time. The

following morning the Priory, as a religious house, had ceased to be.

Some of the incidents connected with the suppression of this Priory were, to say the least of it, not at all creditable to those concerned. As was usual in such cases, a Commission was appointed under the King's writ to visit the house and report upon the state of affairs. The Commissioners were three in number—Dr. Leigh, Dr. Layton, and John Beaumont, a resident in the adjoining parish of Thringstone. A short account of the noble Leicestershire family, of which this John Beaumont represented a junior branch, will not be out of place here; seeing that in after days the name of Beaumont was so intimately connected with Grâce Dieu. Henri de Beaumont, first Lord Beaumont, a descendant of one of the Kings of Jerusalem, and a relative of Louis IX. of France, married, in or about the year 1309, Alicia, daughter of Alexander Comyn, Earl of Buchan, then owner of the Manor and Castle of Whitwick, in North Leicestershire. In the year 1328 Henri de Beaumont obtained a grant from the Crown of the forfeited estate of the younger Despencer, at Beaumanor, near Loughborough, and here the Beaumont family resided for several generations. John, the fourth Lord Beaumont, died in 1397, leaving three sons: Henry, who succeeded to the title; Thomas, Lord of Basqueville, in Normandy; and Richard.

Thomas married Philippa, heiress of the Maurewards of Orton Quatremars, or Cole Orton, as it has been termed since the sixteenth century, and died in 1458, leaving two sons, John and Thomas. Of these, John succeeded to the Cole Orton estate, which estate still remains in the Beaumont family, Sir G. H. W. Beaumont, a descendant of the above-mentioned Thomas, Lord of Basqueville, being the present possessor. Thomas, the second son, married Anne Motun, of Peckleton, in the county of Leicester, and resided at Thringstone, probably at the old moated house, still standing, known as Storden Grange, and it was his grandson, John Beaumont, who was appointed one of the above-mentioned trio of Commissioners. The Commissioners' report stated that Agnes Letherland, the Prioress, and Ann Grasley, the sub-Prioress, together

with fourteen nuns and thirty-eight servants, occupied the Priory. The names of the nuns are given, and many of them appear from the names to have been members of old county families residing in the neighbourhood.

This latter fact, showing as it does that many of the nuns came from well-known Leicestershire families, goes far to disprove the allegation of a later Leicestershire writer: "The nunnery," to use his quaint expression, "having been in some degree converted into a nursery."

Parents even in those days, when the standard of morality was considerably lower than it is now, would not have been likely to allow their daughters to enter a convent close to their own homes which was notorious for its irregularities. As will be seen lower down, one of the Commissioners, Mr. John Beaumont, had very good reasons for traducing the character of the Priory inmates.

The report states that the net annual revenue of the Priory was £92 3s. 9d. The stock and furniture was valued at £125 7s. 4d. "Of this sum," says the report, "there remaineth a specialty of £90 6s. 8d. upon John Bewman, Gent., for money by him due for the guddes and cattell of the said priory by him bought." The Priory farms were well stocked in those days, as the inventory of goods and chattels taken by the Commissioners shows: "Cattel at the priory and in the Forest there—12 oxen, £10; 8 kyne and a bull calf, 66s. 8d.; 24 beasts in the forest, £7; six horses, 66s. 8d.; 34 swine praysed at 26s. 8d. At Merrel Grange, 12 drawing oxen and steres for the plow and wane, £8 9s." etc. Of corn and hay there was abundance: 52 "lodes" of hay, 21 quarters of wheat, besides oats, barley, pease and rye; all for the use of the nuns and their thirty-eight servants.

Much of the stock was greatly undervalued, even if we allow for the great alteration in prices which has taken place in these days; but this is accounted for by the fact that one of the valuers, Mr. Commissioner Beaumont, as shown above, was the purchaser of the greater part of it.

The following memorandum was written upon the report, probably not meant for the public eye: "Mem., that the said John

Bewman was put in possession of the scite of the seid Priory with the demaynes to yt appertaining."

Such a proceeding as handing the Priory over to one of the Commissioners without first intervening a convenient middleman would have been too flagrant even for those days. Accordingly, Sir Humphrey Foster obtained a grant of the Grace Dieu estates from the Crown at a yearly rental of 50s., and the service of one-fourth part of a knight's fee. Sir Humphrey Foster at once reconveyed the property to Mr. John Beaumont, who converted the Priory into a residence for himself and his family. In the year 1541 he was summoned to show by what title he held the property, but appears to have answered the inquiries satisfactorily, for he still kept possession of the Priory and demesnes.

In the year 1550 he was made Master of the Rolls, but two years later, some of his misdemeanours having been detected, was ousted from his office and estates, that of Grace Dieu falling into the hands of his great enemy the Earl of Huntingdon. John Beaumont survived his disgrace only a few years. By some hitherto unexplained means his widow Elizabeth regained possession of his estates, including that of Grace Dieu. Here the family of Beaumont flourished for many years, and apparently strove, by the even tenour and uprightness of their lives, to efface the memory of the misdeeds of their ancestor, John Beaumont.

Francis Beaumont, the eldest son of John Beaumont, succeeded to the family estates on the death of his mother Elizabeth. Destined to be the father of one of England's greatest dramatic poets, he himself possessed abilities of no mean order. He was educated for the Bar, and in 1593 became one of the Justices of Common Pleas. A curious legend is still extant concerning this Judge Beaumont. When living at Grace Dieu two men came before him seeking justice, and one of the suitors prayed that the ground might open and swallow him up if he swore falsely. The ground immediately opened, as if to prepare a place for the intended perjurer; but on the judge bidding the men be gone from his presence, the cavity in the earth immediately closed, and all was as before.

Such is one of the few old legends still

lingering on Charnwood side — legends which, alas! in these days of steam and electricity are quickly fading into oblivion, and future generations will know them no more. True or false, they lend a tinge of colour to some otherwise dull and dry narrative, and are the last faint, flickering shadow of the glamour which old romance once cast over the pages of our chronicles.

Judge Beaumont was knighted by Queen Elizabeth, and, dying in the year 1598, left three sons, Henry, John, and Francis. Henry, who succeeded to the family estates, was knighted by that eccentric monarch, King James I., at Worksop, on the occasion of one of his royal progresses through the country. Henry died at the age of twenty-six, in the year 1606, without male issue, the estates consequently devolving upon the second son, John.

This John Beaumont was by profession a soldier, by taste a poet, like his younger brother Francis. Little was heard of his works in his lifetime, but a small volume of poems entitled *Bosworth Field*, published shortly after his decease in 1628, was highly praised by such able critics as Ben Jonson and Michael Drayton. John was the first baronet of the family, that title having been conferred upon him in the year 1626. His fame as a poet was no doubt overshadowed by that of his great brother Francis, who, born in the year 1586 at Grâce Dieu, died thirty years later, having, in conjunction with John Fletcher, enriched for ever English literature by the addition of over fifty plays and many fine poems.

John Beaumont, eldest son of John Beaumont, the above-mentioned first baronet, succeeded to the ownership of Grâce Dieu on the death of his father in 1628. The poetical ability again manifested itself in this representative of the family, although in no very marked degree. In another way he was, perhaps, better known, being a man of great personal strength and activity, celebrated for his prowess in the field and feats of athleticism. At the outbreak of the Civil War he cast in his lot with the Royalist party, and, falling at the Siege of Gloucester in 1644, was succeeded in the title and estates by his son Thomas.

The following year no less a personage

than the unfortunate King Charles rode past the Priory with his army on his way to meet what proved to be his final defeat at Naseby. One of his officers, a certain R. Simmonds, left behind him a curious manuscript journal, entitled "The Marchings and Movings and Actions of the Royal Army, His Majesty being personally present from his coming out of Winter Quarters at Oxford to the end of August following."

Tuesday, May 27th, 1645.

HIS MAJESTY MARCHED TO ASHBY DE LA ZOUCH, WEDNESDAY, MAY 28TH.

His Majesty marched with his army into Coleorton, a garrison of the enemy's then by the Abbey of Grâce Dieu, where Sir Thomas Beaumont lives. There remains an entire court of cloisters, hall et cet. His Majesty lay the night at Sir Henry Skipwith's at Cotes.

One wonders if the hapless King, in the midst of his multitudinous cares, found time to give a passing thought that May morning to his faithful liegeman, who only the year before had given up his life for the cause. Who knows? Perhaps, instead of sorrowing for his departed follower, he rather envied him, inasmuch as the gallant Beaumont had found rest in the grave, while the monarch was destined to struggle against fate yet another four years, until the end came that fatal January morning in front of the banqueting-house at Whitehall.

Sir Thomas Beaumont died in 1686 without male issue, the title consequently becoming extinct. Cecily, the eldest of his four daughters, inherited Grâce Dieu, and married a relative, Mr. Robert Beaumont, of Barrow-on-Trent.

Robert Beaumont sold the Priory and surrounding estate to Sir Ambrose Philipps, of Garendon, near Loughborough, whose lineal descendant, Everard de Lisle, Esq., owns the manor at the present time.

About the year 1700 the Priory was dismantled, and never again used as a place of residence. An engraving by the brothers Buck, made in the year 1745, of the ruins shows that very little change has taken place in the last century and a half. Throsby, the Leicestershire historian, states that during the first half of the eighteenth century a portion of the ruins was pulled down, and the stones

used for repairing the roads in the neighbourhood.

In the opening years of the nineteenth century the poet Wordsworth was a frequent visitor at Cole Orton Hall, some three miles to the west of Grâce Dieu. This beautiful country seat had then been lately erected by Sir George Beaumont, the well-known art critic and connoisseur of that day, and—himself no mean artist—the friend and patron of all who excelled in any of the branches of art and literature. Sir George erected a cenotaph in his grounds at Cole Orton to the memory of his relative, Francis Beaumont, and Wordsworth wrote the beautiful lines given at the head of this article for an inscription to be placed upon it.

Wordsworth seems to have been well acquainted with Grâce Dieu, as the following extract from the dedication of his poetical works to Sir George Beaumont will show :

Several of the best pieces were composed under the shade of your own groves, upon the classic ground of Cole Orton, where I was animated by the recollection of those illustrious poets of your name and family who were born in that neighbourhood, and, we may be assured, did not wander with indifference by the dashing stream of Grâce Dieu and among the rocks that diversify the Forest of Charnwood.

Rocks, stream, and ruins remain much as they were in the time of Wordsworth. True, the advent of the railway, twenty years ago, very nearly succeeded in completely ruining the picturesque aspect of the place, a hideous red brick arch in true railway contractors' Gothic being erected in close juxtaposition to the ruins ; but, fortunately, the best view of the old Priory is obtained by the observer standing with his back to this monstrosity. Then, the fitting lines of Bancroft, the Midland poet of the seventeenth century, may well be recalled before we finally retrace our footsteps back to the highroad, and proceed on our journey :

Gracedew that under Charnwood stand'st alone
As a grand relic of religion,
I reverence thine old (but fruitful) worth,
That lately brought such noble Beaumonts forth,
Whose brave heroic muses must aspire
To match the anthems of the heavenly choir.



Two Suits of Armour in the Historical Museum at Berne.

BY ROBERT COLTMAN CLEPHAN, F.S.A.,
F.S.A. SCOT.

(Concluded from p. 19.)

THE FLUTED HARNESS FOR MAN AND HORSE.



HIS illustration of the work of a great master, as shown in Fig. 4, is especially valuable and noteworthy.

The year of the birth of Lorenz Colman, of Augsburg, surnamed *Helmschmied*, has not, I believe, been ascertained,* but we have the authority of Boenheim that his name first appears as a taxpayer of Augsburg in 1467, and he died in 1516. His career as an armoursmith thus covers the early and most vigorous years of the Renaissance in Germany. The noblest of his works are in the old style, a notable example of which has been preserved in the harness with brass margins made by him about 1490 for the Emperor Maximilian I., now in the Imperial collection at Vienna ; but he lived long enough to make armour in the new fluted fashion, of which the suit under review is a very fine and early example. The form of this new departure is stiffer and far less elegant than that immediately preceding. The fashion was not of long duration.

It is thought by many that the change from the one style to the other was short and sharp, and this was certainly the case to a much greater extent than was experienced in earlier periods of transition ; but the changes from, say, 1490 to the end of the century were more gradual than is often supposed. The Gothic harness made by Lorenz Colman about 1490 for Maximilian exhibits unmistakable signs of transition. The helmet, though a sallad in shape, approaches the *burgonet* in principle, the *mentonnière* assuming the form of the laminated gorget *proper*. The shoulder-pieces also show signs of transition. The close helmet in its various forms generally replaces the sallad, involving the abandonment of the *mentonnière* in favour of the gorget *proper* ; tassets of a more rounded form take the

* Born about 1445.

place of *tuilles*; the form and length of the cuirass and taces undergo a series of modifications; the form of *sabatons à la poulaine* went from one extreme to the other, both in length and breadth; and like *Gothic* armour, which took its model from the Florentine civil dress, so did the details of the newer style adapt themselves to the fashion prevailing in civil costume, down to the very shoes, the flutings of the armour representing the folds of the civil dress.

I think this is so; but it seems strange that most, if not all, early examples of this description that have been preserved would appear to have been made at Nuremberg, Augsburg, and perhaps Innsbrück. Some writers are disposed to attribute the introduction into Germany to the direct initiative of Maximilian, taking into consideration the lively interest the Emperor took in the fashioning and production of armour at these towns. Boeheim states in *Meister der Waffenkunde*

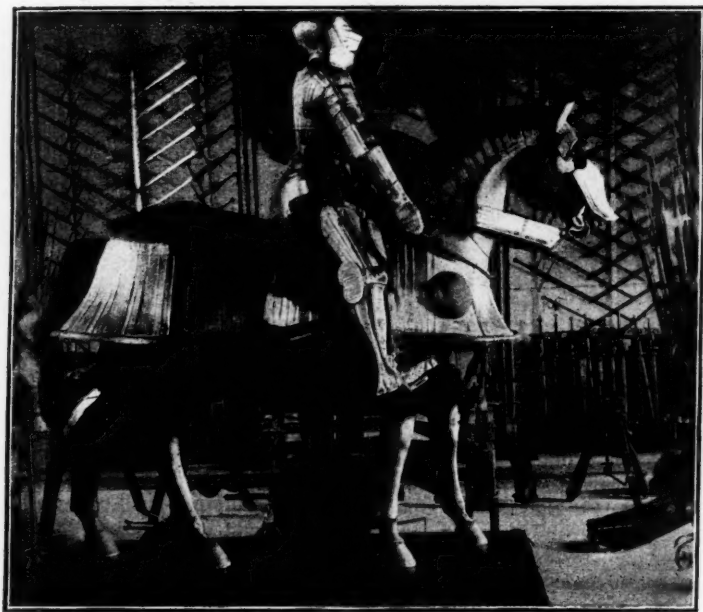


FIG. 4.—THE FLUTED HARNESS FOR MAN AND HORSE AT BERNE.

An address on this subject by Major Max von Ehrenthal, delivered in July, 1902, before the *Waffenkunde* Society at Düsseldorf, goes fully into the question; but I regret that an imperfect knowledge of the German language did not permit of my following it as clearly as I could have wished.

The designation used by old German writers to express fluted armour was *Mai-länder Harnische*, and this fact would point to its having been introduced from Italy, and

Kunst, p. 133, that Maximilian made a contract in 1494 with the brothers Gabrielle and Francesco de Merate, armoursmiths of Milan, to erect and equip for his account a smithy in the town of Arbois in Burgundy, and to make for him a certain number of harnesses, etc., at certain fixed prices. It is thus obvious that Maximilian was in close communication with the armoursmiths of Milan as early as 1494. Boeheim also remarks that more recent investigation has shown that fluted armour was made by the

Negroli family of armoursmiths at Milan about the commencement of the sixteenth century.

I am indebted to the courtesy of Herr H. Kasser, Director of the Museum at Berne, for the information that the harness, as it now appears, is scheduled in an inventory dated April 21, 1687, as standing then in the arsenal at Berne, and that it was the property at that time of the noble Swiss family of Von Luternau (Luternauw); and there it remained until transferred to the Museum. My thanks are also due to this gentleman for having had both suits photographed for the purposes of these notes.

THE ARMOUR FOR THE MAN.

The suit is an early and beautiful specimen of its class, and, with the exception of the jambs, which are, as usual, plain, it is fluted throughout.

The helmet, which is a burgonet, has a very prominent snout-like visor, and the chin-piece, which opens down the front, is hinged to the crown-piece considerably below and somewhat behind the visor pivots, and it projects out to meet the visor. The crown-piece is rather ovoid in form, with a low ridge terminating in a plume socket, and showing a very large development at the back. It has a hollow rim at its base, fitting round the upper edge of the laminated gorget, which enabled the wearer to move his head from side to side, and to raise it a little as well.

The early character of the breastplate, which bears the maker's mark and the fir-cone of Augsburg, is especially noticeable in respect to the swelling proportions over the upper abdomen, and in the wide openings below the armpits, which are edged round with movable gussets.

Although this is a field harness, the cuirass bears not only a lance-rest, but also a very slender queue (German *Rasthaken*). I have never before observed the latter feature on any other than a jousting harness, but it was doubtless placed there so that the suit could be used for the tiltyard as well as in battle. The taces and tassets form a combined piece of laminated plates, which is generally so with this class of armour. The shoulder-

pieces are uneven in size in front, that on the right being the smaller, so as to leave a free passage for the lance. The upper neck-guards, often erroneously called pas-guards (German *Brechränder*), are very pronounced. They are unusually high, and stand out very far forward, probably so arranged with a view to jousting. The elbow-guards and the wings to the knee-pieces are small and oval in form.

The garde-de-rein is in two plates, with a plain border. The gauntlets, a fine piece of work, are of the mitten type, with fluted cuffs, which attach to the vambraces by clasps; a salient ridge runs across the knuckles, and narrow flexible plates cover the fingers. The sollerets, now usually attached to the greaves, are of the "bear-paw" form, but far from being of the extravagant width they assumed in somewhat later armour. The probable date of the suit is 1506-1512, or perhaps rather earlier, as it generally resembles a harness, now at Vienna, without any maker's mark, worn by Ruprecht von der Pfalz, who died in 1504.

THE HORSE ARMOUR AND FURNITURE.

The foundation of the heavy saddle, known by the Germans as a *krippensattel*, is of wood. The burr is plated in horseshoe form, and the wings extend downwards, for the protection of the rider's thighs. The cantle bends inwards in semicircular form. The bridle would appear to be a restoration, though an old one; it is composed of long, narrow, squared strips of steel hinged together, and the stirrups assume an inverted U-shape.

The body of the horse, with the exception of the throat and inner side of the neck, is encased in steel. The chamfron, which is without cheek-pieces, swells out over the nose-bone, and is bent forward over the nostrils. Hemispherical umbrils stand out above the eyes, and the ear-guards, which leave a third of the organ exposed, are tubular. A small plate (*testière*) connects the chamfron with the crinet. The crinet is in ten arched lames of steel, which are original, but they have been rather clumsily joined together some time when repaired. The peytral, which defends the breast and shoulders, is in three plates, and it has

circular bosses over the pectoral muscles. Flanchers, attached to the saddle, connect the peytral with the crupper, which closely fits the hind-quarters of the horse in a series of plates riveted together, the upper plate terminating in a tail tube; a piping runs along the edges of these pieces.

Ridgings show along the bard at intervals, and the spaces between are ornamented with chased arabesques. There is no armourer's mark to indicate the maker, but Herr Kasser, after comparison with other bards, is inclined to attribute the work to Mathias Gerung, of Augsburg, whose monogram, M. G., he says, appears on a similar set made for the Kurfürst Johann Friedrich, of Saxony. I do not remember the bard in question, but it must necessarily be of a considerably later date than the example at Berne; for Johann Friedrich was born in 1503, became Kurfürst in 1546, and died in 1554. It was this master whose monogram

M appears on a suit of black and white body armour, now at Vienna, worn by the Kurfürst, but it is about a quarter of a century later date than the armour under review.

The bard used by Ruprecht von der Pfalz, made about 1502, now at Vienna, seems to me to come nearest to the example at Berne, the difference lying mainly in the presence of cheek-pieces and of two hoops of steel attached to the crinet, going round the neck of the horse, one towards the head, and the other lower down, which features are absent in the Berne case.



Letters from France and the Low Countries, 1814-1819.

BY RICHARD TWINING; *communicated by his daughter, MISS LOUISA TWINING.*

THE following letters were amongst the first written from abroad by my father, his tours in different countries having continued during his long life, which ended in 1857, the last having been in 1852, when we witnessed the

entry of Louis Napoleon into Paris as President.

The natives often expressed astonishment at the vigour displayed by a man of his age, then eighty. The chief interest of such records of the past is to show the rapid progress made in recent years, and to remind the present generation of a state of things now nearly forgotten.

"CALAIS,
August 4th, 1814.

"Here I am on French ground, after having had as much pleasure as could well be enjoyed in the short space of time which has elapsed since we parted. To proceed methodically, I must set out from Colchester by the rapid 'Times,' which conveyed us to London by 11 o'clock. The ferment of the last was obvious as we reached White-chapel, for people seemed, even at that hour, to be hurrying by all possible modes and conveyances towards the Park, and perhaps London never, on any previous occasion, when business was not absolutely suspended by authority, ever threw aside so completely its commercial gravity. I found Devereux Court with closed doors, and J. on the very point of starting for the Park. We were some time before we could make all our arrangements, but the impossibility of getting Post-horses determined our taking places in the Dover Coach, as far as Canterbury, the next morning at 7 o'clock. We called at the Piazza Coffee-house at 4 for some luncheon, of which we stood in some need, having had nothing since our early breakfast at Chelmsford. Just as we had finished we were summoned to see Mr. Sadler's Balloon pass towards the East, which it did very majestically, at a moderate elevation. About 7 o'clock we proceeded to the Park, where we remained till past 11, and no two people could be much more tired than we were by the time we had dragged our weary legs to Norfolk St. The groups of persons in the Park were interesting; the best part of the Fireworks were those which ascended, but for particulars I refer you to the newspapers which I directed to be sent to you.

"At 7 we left London; no person had taken an inside place save ourselves (who

travelled outside), and we had only one regular companion to Canterbury. Nothing could be more delightful than our journey; no dust, not too much sun, air enough, and a perpetual prospect of the most luxuriant country I ever beheld. I really never saw such crops, and you know I have a great taste for farming! We arranged with the Proprietor, who we met on the road, that the Coach should wait our pleasure at Canterbury, so that we staid there long enough to visit the Cathedral and the Public Walks, and to take a hurried dinner. The approach to Dover is a capital thing, especially at the point where the noble and towering Castle just presents itself to your view, tho' we were rather too late to see it to advantage, and the dew fell very heavily, indicating what we actually had—a very hot morning on the 3rd. We were well received at the Ship at Dover, notwithstanding the house was crowded with grandees—the Duke of Devonshire, Lord and Lady Morpeth, Lord Leveson Gower, etc., etc.—who all came over at the same time we did. Yesterday morning we walked to the Castle before breakfast, and afterwards made arrangements for our departure. We had reason to think that a French Packet, the *Renommée*, would be one of the first, if not the first, to sail, and we therefore took our passage by her. We had no difficulty at the Custom House, and $\frac{1}{4}$ past 12 we left the harbour, the last of 4, which sailed nearly together. Our party was most motley, a Chevalier of the Order of St. Louis, the Abbé Villeneuve, whom I knew in London, a French gentleman from Richmond, a black woman, a young English lady going to St. Omer to learn French, Germans and Italians, not forgetting a French prisoner of war, returning with his wife and a sweet little infant of 7 weeks old. The wind was favourable as to direction, but so little of it that at times we scarcely moved, except with the tide. For a long while we went at the rate of 2 miles an hour, but we were weary. We saw some plump, fat birds swimming on the sea, which resembled a river in smoothness. They are called 'Willies'; who did I think of? About 5 o'clock the wind, which had been getting something like a breeze, began to blow pretty fresh, and we sailed at 8 knots

* The youngest child, William, was a year old.

an hour. It was curious to see how soon the Countenances and Stomachs of our Companions changed! It was nearly low water when we got into Calais Roads, and it was impossible to get near the harbour. Our being a French Packet was of advantage to us, as the small boats which came out to take the passengers on shore came first to *our* Packet. M. and J. were in the first debarkation. But the boat even could not get us to shore, and it was curious to see, I dare say, not less than a hundred persons, men and boys, wading into the water to carry us, and anything they could catch, on shore. How the children would have laughed to have seen me riding on the shoulders of 2 men! I hastened to our Hotel to get the start of the great folks, and succeeded. Mme. Quillac nous a reçu avec la plus grande politesse, et nous a logis dans un appartement superb, avec deux lits très excellents, et tout bien meublé; nous avons diné à 8 heures dans la salle publique, à 6 francs. The vessels all arriving at the same time, it is no wonder there was some hurry! twenty dinners being ordered! The kitchen, with 10 men Cooks, was a sight. I went to bed at 12, and slept soundly till 6, when we arose. We proceed towards Antwerp to-day. M. is quite well, and seems to enjoy this new world as much as I do."

"GHENT,
"August 7, 1814.

"I think my former letter told you of our arrival at Calais, and of our comfortable accommodation there. We should indeed have been more so if we could have had our baggage on shore, but it was obliged to remain on board the Packet all night, and our first object in the morning was to go in search of it, and to get it passed (as we readily accomplished) thro' the hands of the Custom House Officers. A long stay at Calais was more than the place required, and more than was for the good of our pockets, and we made therefore the most of our time in looking about, like two beings who on a sudden find themselves placed in a new world. We were sorry to find the Dunkirk Diligence was full, but a little patience—that requisite companion on a journey—was rewarded with an extra Diligence, a convey-

ance which has but little title to the name it bears, and which might vie with a covered wagon in respect to the heaviness and clumsiness of its construction. Both the carriages were full, and luck befriended in the arrangement of our party, which consisted of a young gentleman from London (who was no great acquisition), a German gentleman, and two Austrian Officers, Comte de Cabagne and Baron Hausser, who proved very excellent companions, and who have added greatly to the pleasure of our Tour. I may venture to give a general description of all the country thro' which we have hitherto passed, in one respect, viz., perfect flatness. It is not easy to imagine a more complete level. Yet I found a variety of points in which it was interesting. It was generally very fertile, and in no country have I seen more abundant crops of every species of grain. In beans the superiority over Kent and Essex is this year very considerable. We also saw very fine crops of flax. Gravelines was striking from the strength of its Fortifications, for I think we crossed five drawbridges before we entered the town. *That* scarcely deserved so much care to be bestowed upon it, for it is very small—but it was probably made thus strong in reference to other places. At the Gates we were obliged to leave our Passports to be registered, but they soon followed us to the Inn, where our Coachman was refreshing his horses to pursue the journey to Dunkirk, a distance of nearly 30 miles. If the animals were not very expeditious, they were persevering. We passed thro' some pleasant villages before we reached Dunkirk, and in one we saw a Farm which, in point of crops, hedges, and horses, would not have disgraced England. As we approached Dunkirk we saw some Country Houses with great appearance of comfort. We arrived in time to walk about the Town, to visit the Harbour, and to go to the end of the jetty, which extends nearly a mile from the Gates. By the time we regained the Inn (our Austrian friends accompanying us), we found supper ready at the Table d'hôte, where between 20 and 30 persons were assembled, and where some English Dragoon Officers reserved the places of honour for us. We had an agreeable, animated evening, and we retired with a

determination to see as much as possible before the departure of the Diligence to Bruges on the following morning. According to our plan, we rose at 4; at 5 we saw the good folks at their matins, and we ran all over the town till 6, when 5 of us were crammed into a Carriage which would have made but an uncomfortable conveyance for 4 persons. We were arranged on 2 seats fronting the horses, and our only mode of entrance was by letting down the whole front of the carriage, on which front were fixed the seats of the Coachman and his companion, so that we were obliged to displace them both before we could move. We were in every respect packed as closely as possible, and the morning was exceedingly hot. Luckily, however, the front window could be taken off, and there were two small windows on each side which admitted a circulation of air, so that we actually experienced less inconvenience than we anticipated."

"ANTWERP,
"Monday Evening.

"I find there is an opportunity of sending this off to-morrow very early, so I must finish this abruptly. We are very well and very happy. What a noble river is the Scheldt, and what a noble place is this, but of both I must say more hereafter. It is 11 o'clock, and we have been in exercise ever since 5 this morning."

"SPA,
"August 17, 1814.

"Where did my last letter leave you? At any rate I will take you from Ghent; you will find room, if you don't mind a little squeezing, in our Cabriolet or Curricie, in which our Driver also rides on a seat placed in front. Our horses had 36 miles to go, but I assure you they performed the task with more ease than our Post-horses would an 18-mile Stage, tho' perhaps with less rapidity. The house at which we stopped to dine was of an appearance which in England would have alarmed a traveller with the idea that he would fare badly; but we had not been there ten minutes before we had at least half a dozen excellent dishes served one after the other. The country

thro' which we passed continued to be extremely level but abundantly fertile, and the neatness of the houses in general, and the cultivated and luxuriant gardens attached to them, gave a strong idea of the comfort of the inhabitants. It was indeed very striking that the cultivation of the land in general did not appear to have suffered from any want of Labourers, tho' I am aware that a Farmer might perceive many faults in the mode of tillage which were not obvious to us till yesterday, when we got into the region of the picturesque, and when we had also some specimens of wild scenery. I had scarcely seen an acre of unproductive ground. I wish I could give you anything like an adequate idea of the effect produced by the first general view of Antwerp as approached by the Ghent road; that is, like most of the roads in the Pays bas, laid out in straight lines with rows of trees on each side; and it is, if possible, contrived to have the view terminated by the Tower of a Church. In this way we had for some time a distant view of a Tower at Antwerp, and of a line of Battleships floating on the Scheldt, both at and above the Town. As a proof that our horses were good, I drove them the last 5 or 6 miles, regretting that I had not made the experiment sooner, so very light in hand and pleasantly they went.

"At Antwerp the Scheldt is about 600 yards in width, and having reached the Ferry house we dismissed our Carriage, and waited the arrival of the Passage boat, in which we crossed for a $\frac{1}{2}$ each. It was nearly dusk when we reached the opposite shore, and we marched on, with 2 Porters to carry our luggage, half afraid lest we should not gain admittance at a Hotel. At the first to which we went we were told it was full, and we proceeded from one to another, receiving the same answer, till at last we found one in a dirty, narrow street, where we were told we might be accommodated. M. stopped with the luggage, whilst I followed the Landlord thro' a room where some queer-looking folks were drinking—then thro' a scullery—then thro' a dark passage to a staircase which we ascended with the assistance of a rope for a bannister. The room to which we came was large and dismal, and had so little appearance of

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capability of comfort that it really seemed a less evil to take the chance of walking all night about the streets. We had particularly inquired at one house whether Capⁿ H. had not left his address for us, and were assured he had not, tho' in fact he had, and we resolved to renew our attempt at the principal Hotel to which we applied. There we at length succeeded in getting a noble room reserved for a party which had not arrived, and whither I was glad to have brought in safety the property we had left in charge of the owner of the 'Castle of Gloom.' By this time Captain H. had found us out, and we gave him a good Supper and a bottle of Hock to reward us for all our Troubles. . . . The Place de Meir, in which our Hotel was, is the handsomest street I ever saw, unless the High St. at Oxford, which has the grandeur of Colleges to assist it, should be an exception. Wherever we have been we have witnessed the dreadful effects of the wantonly mischievous disposition of the French, who have everywhere left behind them the marks of devastation. At Antwerp we saw the horrid sight of the French Galley Slaves. There were between 3 and 4,000 of them chained together in pairs, and doomed in most instances to perpetual chains and labour. It was a common sight to see them going in small parties, chained by pairs, about the streets of Antwerp carrying loads, and attended by Soldiers of the 'Moralides.' On ascending the beautiful Tower of the Cathedral, I descried some Troops of Cavalry passing the river by the Pont Volant, and upon descending I determined to cross in the Passage boat in order the better to observe their operations. In the boat I observed some itinerant Musicians, whose fare— $\frac{1}{2}$ —I promised to pay if they would play. This they gladly acceded to, playing all the way, and honouring us with 'God save the King' into the bargain. We recognised by their tunes that they had serenaded us the evening before. We saw 110 horses and men land from the Boat, or Pont Volant, in which we returned, thro' the courtesy of the Officer who commanded. On Friday morning we left Antwerp, breakfasted at Malines, and reached Brussels in time to see the Troops pass in review before the Duke of Wellington. We arrived here

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yesterday, and to-morrow proceed to Aix la Chapelle. On the 23^d we shall be at Amsterdam, and where on the 1st of September? Why, where to find you and the dear children well will give me happiness which it is hard to express."

(To be concluded.)



A Note on All Saints' Church, Crathorne, Yorks.

THE recently restored Church of All Saints, Crathorne, is supposed to date back to the year 1320, and the architect, Mr. C. Hodgson Fowler, F.S.A., has done his work so well that what is left of the old building is harmoniously kept together, while the new structure is self-evident.

From photographs of the ruined church, taken before its restoration, we see that it was a very plain building, with a small chancel, and at the west end two little windows and a much-dilapidated bellcote, with two small pear-shaped bells. One of these, cast about the beginning of the fourteenth century, hangs, still uncracked, in the new belfry.

The most interesting monument in the church is one on the north side of the chancel, to William de Crathorn, who was slain in the Battle of Nevill's Cross, 1346. The figure, a recumbent one, shows a Crusader, with the motto "Fortis fidelisque usque ad mortem."

The font, a modern one, is at the west end of the nave, and on the north side of this font is the filled-in arch of an old "devil's door," through which, the superstition ran, the devil fled after he had been driven from the newly-baptized person. Even now many of the villagers repel with horror the idea of being buried near that door.

In pulling down the west wall of the old building, many Saxon stones of great interest were found, some of which have been fixed in the church, as also some very fine cross slabs, which were found in the walls.

In the centre of the chancel is a fine brass,

partly legible, to Thomes de Crathorn, Armiger, with a coat of arms below; this is one of the few brasses left in North-Country churches by the Cromwellian soldiers, who took all they could get to melt down into cannon-balls.

On the south side of the nave, just below the chancel arch, is a small cavity in the wall, which was most likely a piscina, and over the inner door of the porch, at the south-west corner of the church, is some beautiful Saxon or Danish strap-work, and over that a design in circles. Some of these seem to have been done by a master hand, while the design was apparently continued by an apprentice. Outside the church, in a very fair state of preservation, are an old stone coffin, and a curious piece of stone, which is thought by some to have been the base of a pillar, and by others the old font.

ALICE DORÉ.



Ancient Russian Ornaments and Weapons.

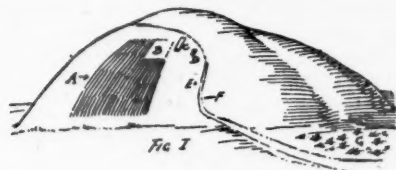
BY T. SHEPPARD, F.G.S.

THE department of antiquities at the Hull Museum has recently been enriched by a collection of primitive implements and ornaments of an exceptionally interesting nature and of considerable antiquarian value.

These have been presented by Mr. A. Reichardt, who has travelled a good deal in Russia, from which country he has obtained the collection. The objects are of iron, bronze, silver, amber, glass, and earthenware, and were found on an enormous burial mound or tumulus, which was large enough to be a natural hillock. This is the famous tumulus of Efaefsk, which is situated in the government of Pensa, eleven miles to the south of Krasnoslobodsk. The objects were collected by Mr. V. M. Terechin, the curator of one of the Russian museums, during the summer of 1900. A full description of the discovery was made at the time in one of the leading Russian archæological journals, from

which some of the following information has been derived.

The tumulus itself is an exceptionally large one, being half a mile long and of the same breadth. A part of it had been tilled by the



EFAEFSE TUMULUS.

A, Area cultivated; *B*, area excavated by Mr. Terechin; *C*, brick works; *E*, well; *F*, road to Efaefsk; *G*, swamp.

peasants for growing corn, whilst in another part a brick-pit had been opened. During these operations various objects of bronze, etc., were turned out, which came to the knowledge of Mr. Terechin, resulting in his subsequent systematic explorations of the site.

Excavations were commenced in the latter part of July, after the corn had been harvested, and some days were spent in examining the ground to a depth of half a yard or so. No doubt, were further excavations made, more implements and objects would be discovered. As it is, a valuable collection has been got together.

Almost at the top of the barrow a number of skeletons were found, which had been disturbed by ploughing, and with them were the various implements and objects to be presently described.

The skeletons (about fifteen in all) were buried with their heads to the south or south-west, and feet to the north or north-east. Some of them were laid at full length, whilst others were in a crouched position. Mr. Terechin is of the opinion that the tumulus dates back to the eleventh or twelfth century, an opinion shared by other leading Russian archaeologists. It is also considered that it contains the remains of an important tribe of Finns. Four other tumuli occur in the immediate vicinity of this one, and upon and around all of them antiquities have been unearthed.

In Mr. Terechin's memoir the striking resemblance of the contents of the Efaefsk tumulus to those found in other Russian burial mounds is pointed out.

There were both male and female skeletons, and with these the implements and ornaments were found, the latter still in position on the bones, and the former placed at their side ready for use on the awakening of the occupants of the graves.

The collection just presented to the museum includes 40 bronze objects, 14 of iron, 2 of amber, 2 of glass, 2 of earthenware, and 1 of silver—a total of 61. All these were found with the various interments in the tumulus referred to.

Probably the most interesting of the specimens is a tress of hair of one of the females (Fig. 2), a few examples of which were found. The hair is tightly wound together, in some instances round a piece of wood, and was hung down the back after the style of a Chinese pigtail. The specimen now at



BRONZE ARMLETS, ETC.

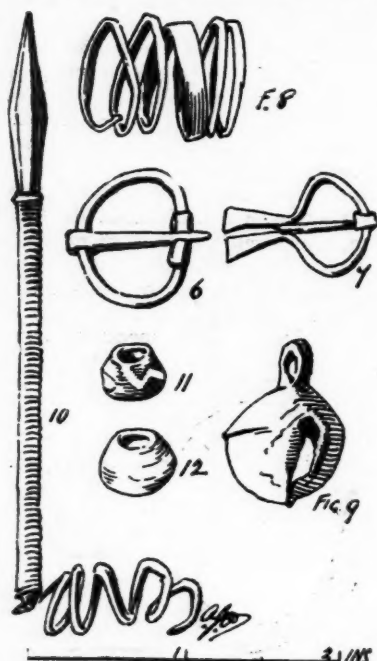
Hull is in exceptionally fine condition, is 15 inches long, and is enclosed in a sheath of wood, being first tightly wound round by a cord, the whole being bound by a close spiral of bronze about $\frac{1}{16}$ inch in width and

a third of that in thickness. This spiral, as in the case of all the other objects of bronze, is coated with a beautiful green enamel-like patina, a sure indication of the age and genuineness of the objects.

The next most striking relics are eight armlets or bracelets of bronze, of a rope or

chain pattern. These are oval in shape, and the broadest $\frac{3}{8}$ inch in the centre. The narrow one, which is $\frac{1}{4}$ inch across all round, is perfectly plain, but the other example is ornamented by twelve holes, bored partly into the metal at a distance of about $\frac{3}{8}$ inch apart (Fig. 4). These are situated on the outside of the armlet. All these specimens were found in position on the bones of the forearms of the skeletons.

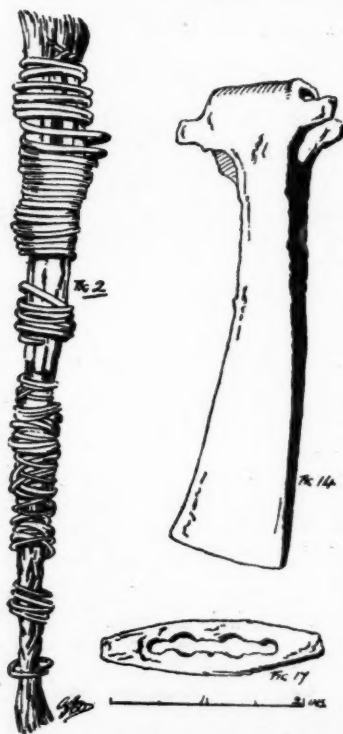
There are two bronze rings, or annular brooches, $1\frac{3}{4}$ inches across. The upper surface of these is convex, and the lower



BRONZE, SILVER, AND GLASS ORNAMENTS.

chain pattern. These are oval in shape, and are not quite closed, the extremities having been hammered out and flattened. Though bearing a general resemblance, the armlets differ from each other in their thickness, in the design of the rope-work, and in the number of pieces of bronze wire used in their construction. The wire is round, and $\frac{1}{8}$ inch in diameter. Some of the armlets are further ornamented by one or more threads of a much finer twisted bronze wire, which is worked in between the thicker wires (Fig. 3).

There are two other armlets of a more primitive character, being composed of plain thick pieces of bronze. If straightened out,



HUMAN AIR SURROUNDED BY BRONZE;
IRON AXE, ETC.

surface is distinctly concave. Both examples are ornamented, the best preserved having two grooves running round the convex surface of the ring, and from the outer groove to the edge the bronze is gashed at intervals

of $\frac{1}{12}$ inch. The other example is somewhat similarly ornamented, though the amount of oxide upon it prevents the pattern being clearly seen (Fig. 5).

These rings are not at all unlike similar objects found in Anglo-Saxon interments in East Yorkshire and other parts of England. Still more resembling local Anglo-Saxon antiquities are four horseshoe brooches, or buckles, which are provided with bronze pins. These are of stout bronze wire, and the extremities have been carefully flattened out and twisted over. The largest example is an inch across, and the smallest half that size (Fig. 6). They were found in different positions on the upper parts of the skeletons, indicating that they had probably been used for fastening the dress.

The museum already contains brooches found with Anglo-Saxon skeletons at Welton and other places which cannot be distinguished from the examples recently acquired.

Of a somewhat similar description are nine loops of bronze, the ends of which have been straightened out and flattened. These are also provided with small bronze pins (Fig. 7). The largest example is $1\frac{1}{2}$ inches long, and the widest $\frac{3}{4}$ inch across. These were found in rows resting upon the bones of the chest, and had evidently been used for fastening the garments.

There is a fine finger-ring of bronze, having six spirals, the centre being artistically flattened out (Fig. 8). A small bell of the same material is very similar to some examples which have been found in the ancient lake dwellings in Switzerland, and not unlike some bells now used on toys. A small pellet of bronze still adheres to the inside of the bell (Fig. 9).

Another tray contains sixteen spiral rings of bronze wire of various sizes. These may, however, have been broken from the spiral surrounding the tresses of hair.

One of the most interesting of the objects is of silver, and was found across the face of a skeleton, having evidently been used as an earring or pendant. It is $3\frac{1}{2}$ inches long, and the upper end terminates in a spiral of wire. The pendant is in the form of a spear, with a squared point, and for $2\frac{1}{2}$ inches is very closely wrapped with fine silver wire

(Fig. 10). Nothing of this nature has been found in East Yorkshire.

There are four beads—two of glass and two of amber. The former are small, and slightly ornamented (Fig. 11), the latter being irregularly globular and perfectly plain (Fig. 12). Two large beads, or spindle-whorls, are made of baked clay (Fig. 13). Both beads and spindle-whorls can be matched exactly in relics from local Anglo-Saxon cemeteries.

Objects of Iron.—These include many interesting specimens, and bear a still greater resemblance to Anglo-Saxon antiquities



IRON IMPLEMENTS.

housed in the Driffield and Hull Museums. There are four battle-axes, four knives, four clasps for fastening the belts, a spear-head, and a ring.

The battle-axes are of two types, one having a long, thin, pick-like blade (Fig. 14), the other being shorter and having a broader cutting edge (Fig. 15). The latter are of the Danish battle-axe type, examples of which have been found at various times along the shores of the Baltic. They resemble a well-known form of Viking battle-axe. All the

axes are perforated at one extremity for the reception of a stout wooden handle. The longest axes are 9 inches in length, have a breadth in the middle of $1\frac{1}{4}$ inches, and a cutting edge about 2 inches across. The two axes of Danish type are nearly alike, and are solid, strong weapons. One measures $6\frac{1}{2}$ inches in length, with a breadth and width of 1 inch, and a cutting edge $2\frac{1}{2}$ inches long. All the four examples are provided with four projections, two on each side, for the better securing of the shaft.

The knives are of iron, and were fastened into the handles by means of a tang. The longest is $5\frac{1}{2}$ inches, and the shortest $4\frac{3}{4}$ inches, the tangs varying from $1\frac{1}{2}$ to $2\frac{1}{2}$ inches in length. Each knife had one cutting edge (Fig. 16).

The four clasps are flat pieces of iron, roughly oval in shape, and vary in length from $5\frac{1}{4}$ to $4\frac{3}{4}$ inches. The insides have been cut in various designs, and upon them all are circular impressions at regular intervals, probably made by some ornament which has now disappeared (Fig. 17).

The spear-head is a very fine one, of the socketed two-edged type. It is $7\frac{1}{2}$ inches long, and the blade is nearly an inch across. The socket occupies about half of the length (Fig. 18). The iron ring, which is an inch across, was probably used for fastening.

Altogether the collection is one of exceptional interest and importance, and unquestionably forms a valuable addition to our knowledge of weapons and ornaments of the early European races.

The various specimens have been placed in the prehistoric section of the museum, in company with others found locally, where they are very useful for purposes of comparison.

Best thanks are due to Mr. Reichardt, not only for the valuable specimens he has presented to the museum, but also for the trouble he has taken in translating a description of the examination of the barrow, which was written in Russian, and to Mr. J. O'Hara for the blocks.



Hellenistic Art.

BY CONSTANCE E. HALDINSTEIN.



HAT is the reason for the development of Hellenistic Greek art in two such different lines—the sensational and the *genre*, or domestic? Well, why did Victor Hugo write *Notre Dame* and *Les Feuilles d'Automne*? Under stress of the mighty powers of the world, the teeming life all around, its grotesqueness, its incongruities, its intense feeling, living, sorrowing, its garish colours, and fearful vices, and mighty striving—all this he felt through every fibre of his being, and wrote of it, strung up and strained to the utmost of his powers; forcing them somewhat, perhaps; lending more colour even by a juxtaposition of colour; and then, relaxed, having finished one of those mighty, stirring chapters, he would pull himself back to where he was—sitting in his library, which looked out on a lawn—a lawn covered with dead leaves, perhaps, and children pushing their feet with a merry rustling through them, and laughing. He hears them through the window; he pushes the window open the better to hear, and writes a merry poem to their merry music. No traces of the teeming world he wrote of in his book, unless the tenderness is just so delicate, so elusive, because he feels its frailty in this incongruous world.

It seems always when you get the very terrible you must always get the very trivial—a "Pergamene frieze," and a "Child and the Goose"; the pendulum swings very violently one way: it must come back again.

Of course, one could account for it by more obvious reasons. The Greeks in Asia centred their lives in their homes, and not in the State: hence the intimate or domestic nature of the *genre* sculpture; also the Greeks in Asia had more money for personal luxuries. Compare the barrenness of Greece with the fertility of Asia. They perhaps lived more luxuriously, following the example of their Eastern-bred neighbours, and their money could not now be spent in war taxes which helped to preserve the independence of their country. It is difficult to

imagine a European Greek with a dainty marble figure decorating his mud hut. And the reason for the "very terrible," the sensational, or the extravagant in the Hellenistic Period, or when Greek art went into Asia? I cannot help thinking it had a good deal to do with the Patrons. We know that the Asiatic kingdom of Alexander was, after his death, divided among his generals. Attalus became King of Pergamos. He was succeeded by Eumenes, an arrogant barbarian soldier. His ideals were false; there is all his arrogance in the exuberant, lavish detail of the "Pergamene frieze." It unconsciously reflects his superabundant energy, his force which defeated its own purpose. It is, to put it quite colloquially, a blustering force, so much expressed that everything is taking away the attention from everything else. All the tales of Grecian mythology are mixed in hopeless confusion with the giants and their snaky tails; the very Zeus himself is entangled in his own clothes. The technique is magnificent still, but its use is abused, unrestrained; the relief is too high; the whole thing lacks inspiration, unity; it remains only a *tour de force*.

The analogy between Victor Hugo and the Hellenistic Period of Greek sculpture could be carried even further. Both felt the necessity for simpler things or the falseness in the exuberance. Archaisticism, or the attempt to go back to the "formal" method, was the result in the sculpture, but it betrays itself. One of the statues found has a carved panel which is quite too delicate for any other period than the Hellenistic. So forced a product as these archaistic statues must have been could not have been very good. All the aroma of truth is absent; there is no great art without great sincerity. And Victor Hugo—did he not write *Hernani*? And now that it is years since you have read it, can you clearly distinguish it in recollection from *Le Cid*, by Corneille? And, like the archaistic sculpture, it also lacks sincerity, and is artificial.

I am rather inclined to think that outside issues had very little to do with the development of Greek sculpture, unless it is that the art of a country and the thought of a people roll along, as it were, parallel and in very much the same trend.

All that I am now going to write is a little wild, perhaps, but to me rather curious and interesting. It is this—that it seems quite possible to show how German and French literature developed in much the same way as Greek sculpture.

Right back of all three, something incomprehensible, very great, very certain—the Mycenaean relief work, the *Roman de la Rose*, the *Nibelungen Lied*; a pause; a new beginning and a striving towards form—the Apollo of Tenea, the work of Abelard, the work of Hans Sachs; then a slavish adherence to form, some inspiration, hampered by technique considerations—Polycleitos, Klopstock, Corneille; then the form perfected and clothed by inspiration—Phidias, Schiller, and the early Goethe; Molière. Remember the simplicity, the "oneness" of aim—austerity almost—of them all; their art is very sacred to them. I am thinking of Goethe's *Hermann und Dorothea*, while yet philosophy had not touched him. I know Molière is humorous, but his humour is artistically restrained; it is never grotesque or hideous. Curious, is it not, that just at the highest point of their development there is State patronage for all three? Pericles represents the State of Greece, Louis XIV. the State of France, and the Duke (whose influence was very real) the little State of Weimar. The next step in the development is when the art showed signs that it *would* decline. The art became a little less sacred, a little more familiar, less remote, humanized; philosophy has touched it—Praxiteles, Rousseau, and late Goethe; it is more appealing to us, but less sublime, less austere, subjective. Think of Goethe's *Faust*, his *Wilhelm Meister*, all showing the frailty of mankind, his smallness—man perplexed by forces he cannot control.

I pass over minor developments and come to the last of all, when art is so perfect in technique that the artist is unconscious of it. He can do what he will; he plays tricks to gain effect and work the faster. He needs no more the inspiration; he does not wait for it: he springs alone; mistakes passion for inspiration. He makes many mighty jumps for one sustained flight, and thus in sculpture we get a Hellenistic Period—in literature

a Victor Hugo or a Heine (another curious and interesting coincidence like that of the State patronage, all this work was done out of the fatherland). Sometimes there was just a small flight—someone made a Hypnos which rested quietly on some night-owl's wings. I believe he was puzzled himself why. See the inscrutable smile on the lips—the smile of the dead Cæsar! Heine, too wrote *The Rabbi of Bacharach*, one beautiful, quiet fragment; but generally he jumps up violently, and comes down with a smile very near to tears. All his prose seems to me unsustained, brilliant in flashes, a little extravagant; but his lyrics—the one beginning "Du bist wie eine Blume, so schön, so hold, so rein"—is not the little Venus, playing with her hair, just that lyric in marble? Those little lyrics, those little figures, must always be what we shall be most grateful for to Heine and to the "Hellenistic Period."

To go back to bigger things, I know I must somehow bring in *The Dying Galatian*. I will carry the analogy just a little further. Victor Hugo wrote *Les Contes des Siècles*; a sculptor made for Attalus four groups, and in one of them was a dying Galatian. If Victor Hugo did write of a dying soldier, which I think he did in one of his *Contes*, then he, like the Hellenistic sculptor, took the helmet off the head of the dying man to show the luxuriant hair, speaking of youth, with the damp curls on the brow to show that he was dying; and Victor Hugo, who was so fond of colour, also let the soldier's red blood flow, and talked a great deal about it. Imagine one of Corneille's Horaces dying and making a fuss about it; but, then, I put Corneille opposite to the time of the "Ægina frieze" in my little table.

All this came from a remark I found in a book, that Phidias could be compared to Beethoven and Praxiteles to Chopin. The comparison does not seem to me a very happy one. But what about Wagner and the Hellenistic Period?

In conclusion, it seems that when such arts as literature, sculpture, and music have a rapid and systematic development, their last efforts are marred by the same faults, and those faults can be summed up in one word—extravagance.

The Antiquary's Note-Book.

A CURIOUS ALMS-BOX.

IN the quaint old audit-room of the "Domus Dei" of Stamford is preserved the original alms-box, said to be of older date than the hospital itself.

On the demolition of the Warden's rooms some years ago, this curious relic was found in the splayed recess of a closet by the fireplace of an upper room, thought to have been the Warden's private chamber. It is made of maple wood, hooped and ribbed



with iron, provided with a lock protected by two hasps, and a wide band passing over these, fastened by a staple and padlock. The head is hollowed out like a basin, at the bottom of which is a slit for the reception of money, and at the side is a ring to attach the box to a wall. In width it is 16 inches, and in height $8\frac{1}{2}$ inches. There is no date on it, but it is supposed to be a fifteenth-century alms-box.

C. BARR-BROWN.



Antiquarian News.

[We shall be glad to receive information from our readers for insertion under this heading.]

THE most important find of relics of the Bronze Age that has been made for some years was reported in December from Lulworth, Dorset, the estate of the Weld family. Among them is a bronze sword which, though in two pieces, is in a good state of preservation. It is $24\frac{1}{2}$ inches long. There is also a hilt or handle of another sword, a gold or heavily-gilt bronze finger-ring, and several objects which appear to be part of the fittings of a car and harness. The relics have been sent to the Dorset Museum at Dorchester on temporary loan.

The Greek Archaeological Society has decided to order a marble bust of the late Mr. F. C. Penrose, in recognition of his services on behalf of Greek sculpture. The bust will be placed in the annexe to the English Institute to be built to his memory.

The ancient ceremony of bringing in the boar's head crowned and "bedecked with bays and rosemary" was duly observed at Queen's College, Oxford, on Christmas Day. The hall was crowded some time before the hour fixed for the ceremony. The head was from a pure-bred boar, eighteen months old, bred by the Rev. T. W. Hudson, Warden of St. Edward's School, Oxford, and weighed 72 pounds. It was prepared by the college mangle, Mr. W. H. Horn, this being the forty-second occasion of his officiating. The call to dinner was given by the sound of a trumpet (a custom coeval with the foundation). While the boar's head, on a massive silver dish, was borne to the high table, the choir sang the boar's head carol, the solo being rendered by Mr. C. S. Gillett, a scholar of the college. The head having been deposited on the high table, the decorations were distributed to the visitors desiring to carry away a memento of the occasion.

Mr. Henry Frowde, of the Clarendon Press Warehouse, Amen Corner, E.C., has some curious correspondents. From Port of Spain lately came the following epistolary curiosity: "Dear Mr. Henry, I send to ask you if yow can send me a catalogue with the finest quality papers and the cheapest Book later on, but at present send a catalogue and the price of your saulter and Altar Hymn bloo, but of your common pray book I wants one about three inches in lenth and two and half in with. And an ordenneary on with large prints. I wants a maschine (sowing one) but my delights is in books. And you will see me soone in London. My address is — Esq. Please Seir do you tokes Stamps also."

The *Guardian* of December 30 contained a report of the discoveries made in connection with the excavations at St. Augustine's Abbey, Canterbury, a spot fraught with so many religious and antiquarian associations.

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Nave services in Winchester Cathedral are not of very frequent occurrence, chiefly because of its great size and the incessant reverberation of sound. With a view to improving matters in this direction the Dean and Chapter have moved the fine old Jacobean pulpit, which was once in New College Chapel, Oxford, from the south side, where it has stood for some years, to the north side of the nave, just at the foot of the dais steps, and at such an angle that the preacher will face William of Wykeham's chantry. Above the pulpit is to be suspended a shell-shaped American-made sounding-board, so hung that it can be tilted at will to direct the sound of the voice in any direction. The cathedral also saw another change recently in the rehanging of the fifth bell, which had been broken. The bell, which was cast in 1734, was formerly the third in a peal of eight, and became the fifth when the peal was increased to its present size, an octave and a half.

Messrs. Burroughs Wellcome and Co. propose to hold in London shortly an exhibition "designed to illustrate the development of the art and science of healing throughout the ages." Medicine, chemistry, pharmacy, and allied branches of science will find illustration. Offers of loans will be welcomed by Mr. Henry S. Wellcome, Snow Hill Buildings, London, E.C.

SALES.

YESTERDAY, at Christie's, the following astounding prices were secured for old English silver plate and Early English spoons: Set of six Charles I. Apostle spoons, £280; set of six James I. Apostle spoons, £150; Queen Anne large two-handled cup, or porringer, 1703, at 120s. per ounce, £140 8s.; Charles II. tankard and cover, 1683, at 145s. per ounce, £243 14s. 6d.; Charles II. plain tankard and flat cover, 1684, at 100s. per ounce, £130; Charles II. porringer, 1670, at 100s. per ounce, £50 10s.; William and Mary small plain candlestick, at 200s. per ounce, £167 10s.; set of four William III. table candlesticks, Dublin, 1701, at 120s. per ounce, £661 10s.; Commonwealth porringer and cover, 1659, at 385s. per ounce, £431 4s.; and a plain Charles I. drinking-cup, at 270s. per ounce, £153 18s.—*Globe*, December 18.

Messrs. Sotheby, Wilkinson and Hodge sold in their four days' sale, 11th to 15th inst., the following important books and MSS.: *Annals of Sporting*, 15 vols., with extra illustrations, 1822-1828, £35; *Biblia Sacra Latina*, MS., Sæc. XIV., £54; *Breviarium Sarisburiensem*, MS., Sæc. XV., £30; Douce's *Illustrations of Shakespeare*, presentation copy to John Nichols, with nine Letters of Douce, 2 vols., 1807, £20; Juliana Barnes's *Book of St. Albans*, 1595, £21; *Columbus: de Insulis in Mare Indico nuper inventis*, etc., 1494, £46; *Tavole de Fioretti del Seraphico S. Francisco*, fine woodcuts, Firenze, 1497, £40; *N. de Ausmo, Liber qui dicit Supplementum*, printed on vellum, Venet., 1473, £37; *Precepts of Cato*, translated by R. Barrant, 1545, £40; Goldsmith's *Vicar of Wakefield*, first edition, 2 vols.,

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poor copy, Salisbury, 1766, £55; Heures de Romme, printed on vellum (1495-1510), £40; Horæ ad Usam Romanum, morocco, Canevari's device, 1542, £21; Horæ B.V.M. Dutch MS. (Sæc. XV.), £36; Lafontaine, Contes, édition des Fermiers-généraux, 2 vols., 1762, £45; Lamb's Essays, 1823, presentation copy to B. W. Procter, £30; Autograph Letter of Garrick to Hayman on his Design for Othello, 1746, £25; Heywood's The Spider and the Flie, 1556, £61; Horæ B.V.M., MS. on vellum, Sæc. XV., £71; A Challenge at Tilt to be held in the Presence of Queen Elizabeth at Westminster, January 22, single sheet broadside, printed by J. Charlwood, n.d. (1580-1590), £20; Le Mire and Basan's Illustrations to Ovid, proofs before letters, Paris, 1767, £162; Thackeray's Pendennis, first edition, presentation copy, with an autograph letter to Dr. Elliotson, £36; Biblia Græca, Aldus, 1518, £25; Collection of Old English Songs, etc., in MS., circa 1420, £45; Collection of Dickens's Original Editions, 62 vols., £33; Kelmscott Press Publications, complete set, £255; Evelyn's Life of Mrs. Godolphin, original MS. in Evelyn's autograph, £40; Shelley's Adonais, first edition, 1821, £34; Sheridan's School for Scandal, Dublin, 1781, £15; Portrait of Thackeray, in crayons, purchased at Major Fitzgerald's sale at Dublin in 1879 by J. C. Smith, £25 5s.; Tudor Translations, complete set, Japanese paper, £67; Tasso, Gierusalemme Conquistata, plates by Gravelot, 2 vols., fine copy by Derome, 1772, £59; Correspondence of the Duke of Wellington with Sir Thos. Graham, 169 letters and documents, 1810-1813, £115; White's Selborne, first edition, boards, uncut, 1789, £31; Evidences of Lancashire Gentry, MS. from the Towneley Collection, £30; Blagdon's Memoirs of Morland, 1806, £34; Nichols's History of Leicester, 8 vols., fine copy, 1795-1811, £115; Evangelia cum Epistolis, old block cuts (Augsburg, Zainer), 1474, £70; Psalterium, illuminated MS. on vellum, Sæc. XV., £105; Shakespeare, Second Folio, Hawkins imprint, 1632, £215.—*Athenæum*, December 19.

Very high prices were realized at the sale of the MSS. and early printed books collected by the late Rev. Walter Sneyd, of Keele Hall, Staffs, which were sold by Messrs. Sotheby, Wilkinson and Hodge on the 16th to the 19th ult. The auctioneers issued a special catalogue of the sale, with twenty-one collotypes and photogravures of the most important lots. The highest prices realized were as follows: Apocalypse, Ars Moriendi, and a Treatise on Anatomy, executed in the Netherlands in the fourteenth century, with illustrations from which the later block-books were printed, £950; Cantica Canticorum, Italian MS., with painted miniatures, remarkable anticipations of the design, grouping and colouring by Blake, Sæc. XV., £300; Vita di Maria Virginia, a similar MS., apparently by the same artist as the above, Sæc. XV., £210; Promissio Domini Nicolai Truno, MS., fifteenth century, with a finely-painted page by Marsilius Bononiensis, £99; Gregorius Magnus, Moralia in Jobum, MS., tenth century, with fine large illuminated Irish-Byzantine initials, £270; Gregorii Magni Liber Dialogorum, numerous small miniatures of Saints, Popes, Bishops,

etc., Sæc. XV., £220; Horæ B.V.M., MS., on vellum, Anglo-French, eighteen miniatures, Sæc. XV., £310; Horæ B.V.M., Flemish, four large and many small miniatures, Sæc. XV., £280; Horæ B.V.M., French MS., on vellum, Sæc. XV., forty-one large and small miniatures, £280; Horæ B.V.M., Flemish MS., on vellum, Sæc. XV., twenty-five large and small miniatures, bound by Louis Bloc, £190; Horæ B.V.M., very fine French MS., with fourteen large and many small miniatures, with a rare printed French Abecedarian bound in the volume, Sæc. XV., £145; an extraordinary volume, containing 267 miniatures, some in washed colours, some illuminated, illustrating certain attributes of the Deity, the Song of Solomon, Sayings of the Fathers, etc., Latino-Flemish with English influence, Sæc. XIII.-XIV., £2,500; Canon Misse, etc., MS., Sæc. IX.-X., with a remarkable full-page miniature of the Crucifixion and spiral initials, Irish-Byzantine, £430; Officio cum Calendario, Italian MS., on vellum, Renaissance period, richly illuminated, £310; Officia, another Italian illuminated MS., by Antonio Sinibaldi, dated 1485, £610; another splendidly illuminated Italian Officia, with specially painted figures of saints, Sæc. XV., £510; fragments of a Psalter of the tenth or eleventh century, with fourteen paintings of the period of English or Irish influence, £510; Psalterium Davidis, English MS., thirteenth century, with splendid large initial miniatures, £200; a fine English Psalter on vellum, Sæc. XIII., with eleven oval miniatures of an uncommon character, £615. The total of the four days' sale, 866 lots, reached £13,553 13s.—*Athenæum*, January 2.

PROCEEDINGS OF ARCHÆOLOGICAL SOCIETIES.

ROYAL ARCHÆOLOGICAL INSTITUTE.—December 2.

—Miss Nina Layard exhibited a latten pax of late fifteenth-century work, recently found in excavating at Ipswich. It represents the Crucifixion, with the Virgin and St. John. In her paper on the "Pax Instrument," which was used for bestowing the kiss of peace, she described the various designs employed both in England and on the Continent. Many photographs of examples of the symbolic device known as "le Christ de Pitié" were exhibited, and attention was drawn to the variety of the treatment of this subject. Instances were also quoted of paxes containing relics, a pax of this description being in the Victoria and Albert Museum. Jewelled paxes of superb workmanship, and instruments for common use, known as "ferial paxes," were described. Of the few remaining English paxes the majority appear to be "ferial paxes" which escaped the general destruction of church ornaments. These may be grouped under certain types: those with square frames, such as the paxes of New College, Oxford, Bury St. Edmunds, and from the site of St. Nicholas's Chapel, East Grafton, Wiltshire; those with an arched Tudor frame, as at Ipswich, South Runcton, Norfolk, etc., and those with a frame made of twisted pillars supporting an ogee arch, as at Avebury, Wiltshire. A connecting link between the last two types is found in another Wiltshire pax, also belonging to

East Grafton, which shows the centre of the one in the frame of the other. The fate of about forty Suffolk paxes, including those of several Ipswich churches, is found in the certificates of Suffolk church goods. The use of the pax instrument at Mass in England by clergy of the Church of Rome is now confined to special occasions, though the embrace, without the instrument, continues to be given at High Mass. It is, however, still in use in confraternities at times of ordinary prayer.

BIBLIOGRAPHICAL SOCIETY.—*December 21.*—Annual Meeting.—Mr. A. H. Huth, President, in the chair.—The annual report, after regretting the loss of Father Antrobus, Dr. Lippmann, Mr. Robert Proctor, and other members, promised the speedy publication of Mr. Steele's illustrated monograph on *Early English Music-Printing*, to be followed by a new volume of *Transactions*, and a new part of the *Hand-lists of English Printers*. It also stated that a monograph by Mr. G. J. Gray on the early Cambridge stationers and bookbinders was in active preparation, and that an experiment was to be made in publishing, at the joint expense of the Society and of the institutions concerned, lists of the Early English printed books (1476-1640) in semi-public libraries.—After the adoption of the report and balance-sheet the President and other officers were reappointed, and the Council elected.—Mr. G. R. Redgrave read a paper entitled "The Privy Council in its Relations to Literature and Printing," in which he illustrated by examples drawn from the reigns of Henry VIII. and Edward VI. the very interesting nature of the entries relating to books and printers in the printed calendars of the proceedings of the Privy Council, and promised to bring them together for publication by the Society in a compact form.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*December 16.*—Dr. W. de Gray Birch, Treasurer, in the chair.—Mrs. Collier exhibited a portfolio of plates, reproductions of rubbings taken from the very curious figured rocks in the Valley of Fontanabla by Mr. C. Bickwell, of Bordighera. The historian, Geoffredo, about 1650, wrote of these figured rocks in his history of the Maritime Alps, reprinted at Turin, 1824. The rocks are of various colours, engraved with a thousand figures of quadrupeds, birds, fish, mechanical, rural and military implements, shields, etc., supposed to be the work of the ancient Carthaginians. Mr. Bickwell's investigations have been recorded by the Ligurian Society of National Science at Genoa.—Mr. Cato Worsfold exhibited several specimens of ancient ironwork discovered in various parts of London, one being an iron tally, with the numerals 3½ upon it, from the site of the old bear-pit in Southwark; another being the top of a halberd or spear dug up in Whitechapel. He also exhibited, as a warning, one of the many forgeries of "Billy and Charlie" in the shape of a medal, which was found when excavating Charing Cross Station in 1860.—Miss Bentley exhibited a tray full of tokens of various dates, one of Van Dieman's Land.—Mr. Compton, Vice-President, read a paper on "Treasure Trove" as affected by the recent decision

of Mr. Justice Farwell in the case of the Attorney-General v. the British Museum. Mr. Worsfold, Mr. Goddard, Mr. Kershaw, and the chairman, took part in the discussion which followed.

The first monthly meeting of the SOCIETY OF ANTIQUARIES OF SCOTLAND for the session was held in December, Dr. Robert Munro presiding. The first paper, on the cairns and tumuli of the island of Bute, was a record of the explorations carried out by Dr. T. H. Bryce during the autumn of this year, with consent of the Marquis of Bute. The prehistoric sepulchral structures which had been examined included three chambered cairns, Michael's grave at the north end of the island, a chamber behind Barmore Hill above Loch Quein, and a cairn at Glecknabae on the west coast. The two first were in all respects essentially similar to the cairns in Arran, having segmented chambers, with a portal, but no passage of entrance, and yielding implements and pottery of similar character to those from the cairns of Arran. The Glecknabae cairn presented features of a novel character. It was superimposed upon an extensive kitchen midden, which appears to be the earliest remains of man's occupation yet discovered in the islands of the Firth of Clyde. The cairn itself contained two small chambers formed of four large unequal slabs, one of which was much lower than the others and formed the sill of a portal bounded by two upright stones. In one of the chambers a typical Stone Age urn was found, while in the other were fragments of four tall, narrow, and flat-bottomed vessels with their lips well recurved, which proved to be somewhat rude examples of the drinking-cup or beaker type of urn. As this type has been proved to be of early Bronze Age, the finding of it in this chamber would seem to indicate that the cairn represents a terminal phase of the earlier culture in the islands of the Clyde after it has come in contact with the new culture. As all the osseous deposits were of burnt bones, no further evidence was obtained of the character of the human remains. Five interments in short cists were also examined. One of these was placed within a tumulus at Scalpsie Bay, and yielded a fine food-vessel urn, a bronze pin, a flint scraper, and a jet bead associated with an instrument of burnt bones. No relics were recovered from the other four cists, but a skull was found in one, which was brachycephalic in form and proportions. Four mounds were also opened. In three of these nothing was found to indicate what their nature may have been, but the fourth, situated on the hill above Loch Ascog, at Kerrycrusach, contained a core of stones, beneath which was found a deposit of burnt bones, without cist or urn.—In the second paper, the Hon. John Abercromby communicated the results of excavations made by him on the estate of Meikleour, Perthshire, in May last, by permission of the Marquis of Lansdowne. Mr. Abercromby also described the excavation by him of three long cists at Gladhouse Reservoir, by permission of the chairman of the Water Trust, in June last. A cist was discovered by Mr. George Forrest, Linden Cottage, Loanhead, and reported to Dr. Anderson, and on proceeding to investigate the small mound over the south side of the reservoir, in which it occurred, Mr. Abercromby found that it con-

tained three long cists with unburnt burials, unaccompanied by any article of use or ornament.—Mr. George Robertson, F.S.A.Scot., keeper of the Abbey, Dunfermline, described two photographs of the recently-discovered Norman door in the Abbey Church there, which were exhibited and presented to the Society by Mr. W. W. Robertson, F.S.A.Scot., H.M. Principal Architect and Surveyor of Works for Scotland. The doorway is situated at the south-east corner of the ancient Abbey Church, and had been built up for many years. It is 9 feet 7 inches in height, and being of pure Norman architecture, is considered to be coeval with the original church, erected about A.D. 1070. Its arch is ornamented with deeply-cut chevrons mouldings, and its attached columns have finely-sculptured foliage scrolls on the capitals. A transverse slab, inserted in the columns at either end, had apparently been placed there as a receptacle for the skeletons of two young persons, which were found underneath it among a mass of rubble and lime. The Board of Works intends to open up and preserve this interesting doorway.

At an evening meeting in December of the BRISTOL AND GLOUCESTERSHIRE ARCHÆOLOGICAL SOCIETY, Mr. F. F. Fox presiding, Mr. W. R. Barker showed a bronze weapon discovered in the dock excavations at Avonmouth; Mr. Pritchard exhibited several bronze weapons found locally. Canon Bazeley reported the find of a seventeenth-century communion service at Cotteswold, which had been buried with a priest, and he exhibited a leaden chalice found in the coffin of the last Abbot of Gloucester. Mr. Were offered some criticisms of the Merchant Venturers' arms, which he said were not those described in the grant. Although they were pictured on the side of the grant, he suggested that they were a copy done over the original. Three papers were read—"The Warden's Horn of the Manor of Billeswicke," by Mr. W. R. Barker; "The Mercers' and Linen Drapers' Company of Bristol," by Mr. John Latimer; and "Notes on the Agrarian Castles of Went," by Dr. Alfred Harvey. In the course of the first paper Mr. Barker remarked that the ordinance of the Bishop of Worcester for the regulation of the house of "St. Mark of Billeswyck" provided that its badge should be three geese on a field gules, and this may still be seen upon a shield of painted glass in the east window of the chapel. The remarkable thing is that that device is engraved on the silver mount forming the mouth-piece of the horn, the difference being that, instead of the whole field being gules, the engraved device shows only a bar in the centre thus distinguished. It is worthy of note also that in Leversage and Taylor's little book on Bristol Cathedral a similar shield to that which is engraved on the horn is figured as No. XI. on Plate III., and that in the corresponding list this is said to be "unknown." Here, again, however, there is a difference in the tincture. It should be mentioned that on the narrow silver band at the opening of the horn one solitary goose is engraved. These reminiscences open up a field for further inquiry on several points. We should like to know something about the horn when it served the purpose of the "warden's" horn of the manor; what was its history during the long period that must have elapsed

if this description be correct; how comes it that the Corporation are called the lords of the manor of Billeswicke; and what more is known of Mr. Henry Smith, solicitor, of 28, Prince Street, who restored the horn to its presumed owners, at the beginning of the last century? Antiquaries like to have something to investigate, and I think, said Mr. Barker, they have it here. The horn is literally such, being the beautifully graduated horn of an antelope. The silver mounts at both ends are finished with neatly engraved borders, and the antiquity of the object is attested by the decay of the horny substance at the wide opening, notwithstanding the protection of the mount. To judge by the unearthly sound which it is capable of sending forth, one cannot be sure that it was intended to be blown; but as a badge of office it would be innocent enough, and would be none the less deeply interesting.

The members of the LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY held a conversazione on January 12 in the handsome hall of the Ironmongers' Company. The Master of the Company welcomed the Society, and Mr. Past-Master Edward H. Nicholl then gave a brief, but very interesting, account of the Ironmongers' Company. The hall in which they were assembled, he said, was believed to be the third which had been erected on the spot. The site was secured by the Company in 1467, but, though the presumption was strong, there was no actual evidence that a hall was built on the site at that time. The second hall dated from 1587. Of neither of those halls had they any drawings or plans. The second hall witnessed two great national calamities—the Plague and the Great Fire. It lasted until about 1745, when the present building was commenced. The speaker then described the numerous beauties of the hall, with the pictures, plate, and other objects of interest.—Mr. Charles Welch, in the course of a paper on City archaeology, said that the Society might claim to be one of the oldest local societies of its kind, having been formed in 1855. Its founders were the Rev. T. Hugo, Mr. A. White, Dr. W. H. White, and Mr. J. G. Waller, and it had consistently done good work since its formation. The speaker asked his audience to pay special attention to the preservation and collection of old City plans and documents, and said that the publication of the record of the City parishes was a matter which called for earnest efforts.—Mr. Hubbard, surveyor to the Company, described the magnificent casket which he picked up in an old curiosity shop in London recently, and which belonged originally to King Henry II. of France over 350 years ago.—A vote of thanks to the Ironmongers' Company, and particularly to the Master and Major-General Toker, concluded the formal part of the proceedings. The Company then inspected a magnificent collection of objects of art and antiquity kindly lent by Mr. Walter G. Churcher, Mr. H. W. Fincham, Mr. Arthur G. Hill, F.S.A., Colonel M. B. Pearson, C.B., and Mr. J. W. Zaehnsdorf.

At the anniversary meeting of the SOCIETY OF BIBLICAL ARCHÆOLOGY, on January 13, Dr. Gaster read a paper on "A MS. Variant of the Decalogue."

Reviews and Notices of New Books.

[Publishers are requested to be so good as always to mark clearly the prices of books sent for review, as these notices are intended to be a practical aid to book-buying readers.]

ROMAN ROADS IN BRITAIN. By Thomas Codrington, M.I.C.E., F.G.S. With large chart and small maps. London: *Society for Promoting Christian Knowledge*, 1903. Small 8vo., pp. iv, 392. Price 5s.

This is a careful and valuable addition to the "Early Britain" series published by the S.P.C.K. Mr. Codrington has evidently travelled for himself up and down the Roman roads, which he has inspected with the eye of an expert and the zeal of a country-loving scholar. In his introductory chapter, while admitting (if it was necessary to admit it) that the roads do not appeal to the imagination like Hadrian's Wall or a Silchester, he declares that they were "evidently planned with skill and laid out with a complete grasp of the general features of the country to be passed through." The method of his own itinerary is to take the great roads one by one and describe their original route and extant traces with a detail which should make easy the task of tracking both in any given part. For instance, the busiest Londoner can learn how Watling Street ran through the rectangle of 800 by 400 yards just east of the site of St. Paul's, which was the earlier Roman London; while a Warwickshire countryman, or, better still, a Rugby schoolboy, can use the excellent map inserted in a pocket to this volume to find the intersection of this same road with the Fosseway at High Cross, the Roman station called Venonæ. Mr. Codrington has furnished his book with a number of true antiquarian footnotes. In speaking of the road which led from Silchester to the south-west he mentions a pig of lead, dated A.D. 60, found in 1783 at Bossington, which "apparently is evidence of traffic along the road from the Mendip mines at that early period." Mr. Codrington rightly draws upon much previous observation which he readily and usefully acknowledges; but it is so abundantly clear that he has checked and supplemented the whole story that we think his book is likely to remain the *liber classicus* of the subject. We hope it may be used to persuade local authorities, and even private owners, to preserve, wherever reasonably possible, the traces of a great Roman legacy.—W. H. D.

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OLD LONDON SILVER: ITS HISTORY, ITS MAKERS, AND ITS MARKS. By Montague Howard. With six plates in silver and gold, 200 illustrations from photographs, and over 4,000 facsimiles of marks. New York: *Charles Scribner's Sons*; London: *B. T. Batsford*, 1903. Large crown 4to., leather gilt, pp. xvi, 405. Price £2 10s. net.

During the last twenty or thirty years old silver has become increasingly attractive to amateurs and collectors. Every year shows a rise in prices and an enhanced interest in the literature of the subject.

The very handsome volume before us, of American origin, is disappointing. Mr. Howard has, of course, a perfect right to confine his attention to London plate, but his remark in the preface, that "nineteenths of the desirable antique silver that exists is of English manufacture," is far too sweeping, and suggests suspicion as to his qualifications for dealing with old silver. The most useful feature of the book is its very full and well-arranged collection of facsimiles of both London makers' marks and hall-marks. In the compilation and reproduction of so complete and elaborate a collection of London marks Mr. Howard has done the collector good service; but the book purports also to give the history of old London silver, and here it is decidedly weak. The text is very thin and perfunctory. By the scheme of the work ecclesiastical silver is excluded altogether, and "only those pieces of silver that one finds on a well-appointed table" are described and figured. Among these are spoons, knives and forks, salts, cups, tankards, bowls, cisterns, candlesticks, kettles, urns, teapots, coffee-pots, jugs, sugar-basins and baskets, salvers, cake-baskets, épergnes, dishes, plates, coasters, etc. The history of these things is the history of social manners and customs at the tables of the wealthy; but Mr. Howard makes little attempt to touch this fascinating theme, or to make subsidiary use of its suggestiveness. The few paragraphs or sentences which he gives to each kind of article are bald and inadequate. He seems, indeed, to have but slight first-hand acquaintance with the necessary sources of information, and his limited treatment is dry and uninspiring. There is a chapter on "Frauds," which, like the rest of the text, would have borne expansion, for the power to detect forgeries is, perhaps, the most necessary part of the amateur's equipment.

The main purpose of the book, however, is to be found in the illustrations, which are abundant and good, although in several cases, we think, more typical examples might have been chosen. The six plates of silver-gilt articles—tankard, knives, cups, candelabrum, and épergne—are finely reproduced in colour, while the collection of marks will make the book of permanent value to collectors. The volume is well printed—though we do not like the thin-faced type—and handsomely produced. There is a good index.

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BYGONE LONDON LIFE. By G. L. Apperson, I.S.O. With many curious illustrations. London: *Elliot Stock*, 1903. Demy 8vo., pp. xii, 170. Price 6s. net.

This volume of "pictures from a vanished past," canvases of the bygone life of London, is a gallery of very careful painting. For Mr. Apperson has obviously drawn from a well-selected store of antiquarian literature, and the result of much reading has been sorted and composed into a book of equal interest and amusement. We use the word "amusement" advisedly and in its best sense, for Mr. Apperson, unlike many of the old-world antiquaries whom he frequently quotes, lets his humour play with his subject-matter, though never without reverence for the cult of which he is so accurate and loyal a devotee. Many a Londoner who, however busy, is proud of the countless associations of the streets and buildings

which make up the Metropolis, will welcome this volume; and the ladies who now bicycle or are whirled in motor-cars will enjoy the sedan-chair stories, and will thank Mr. Apperson for his gracious confession that "men love talk just as much as women are supposed to do, and the coffee-houses were centres for gossip and tittle-tattle as well as for more rational conversation".

It is, indeed, mainly, although not exclusively, of the incomparable eighteenth century that we read in the many chapters on "Old-Time Restaurants," "Coffee-Houses," "Swells"—the beaux, the pretty fellows, the bucks and bloods, and the macaronies—"Museums," and "Old London Characters." Among the last is a delightful account of "The Night Bell-



MIDNIGHT: HOMEWARD BOUND.

man," who, from the middle of the sixteenth century, for more than 200 years consoled the slumbers of honest citizens with scarcely harmonious cries and less melodious bell, and patrolled the London streets at regular hours, in the intervals of which the night-prowler and burglar could have their fling. The author's quotations from old plays, as well as from better-known diaries, are as plentiful as blackberries, and good fruit, too. He repeoples for us with animated figures the jovial haunts like "Button's," where Dick Steele wrote innumerable fond notes to his wife, bidding her, as it were, to fetch him home from his club; and "Will's," where Dryden for so many years held undisputed sway.

We cannot close this notice of so entertaining a collection without a special word of sincere appreciation of the full and quaint section on "Old London

Museums." Just as a Thames-side resident in 1904 notes the change in river traffic effected by bridges and modern inventions since the days of 1769 or earlier, when thousands of watermen served the needs of wayfarers, so, conversely, to-day's visitor to South Kensington or the British Museum realizes with astonishment the curious pettiness and heterogeneous mixtures of the collections with which Tradescant and Cox and Merlin attracted the public of their respective days. The valuable private collections made by James Petiver and William Charleton are here for the first time fully described. Truly, "no collection of those days was complete without examples of misdirected ingenuity"; for the oddities which Don Saltero gathered together we would send the inquisitive to these pages.

The clear type of this volume and its helpful illustrations—two of which are reproduced on this and the next page—make it more attractive than most of its kind; but, after all, its true virtue is the obvious diligence and original skill with which the fruits of much antiquarian learning have been gathered and presented to the public.—W. H. DRAPER.

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THE BURDEN OF ENGELA: A BALLAD-EPIC. By A. M. Buckton. London: Methuen and Co., 1904. 8vo., pp. viii, 144. Price 3s. 6d. net.

Miss Buckton has well named her new volume of poems a ballad-epic. In a series of short poems, mostly in ballad metres, she tells the story of Engela and her husband Piet—representatives of the Huguenot and the Dutch elements in South Africa—whose farm is in the north, semi-tropical part of the Transvaal, before and during the war of 1899-1902. It is a sad and pathetic tale of the destruction and ruin wrought by the red hand of war. Miss Buckton is a true poet, and her verses contain many beauties, both of thought and of expression. The story is told by Engela, who loses her husband and little son, but emerges from suffering with unconquerable love and faith. We thank Miss Buckton for a moving story simply and beautifully told.

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MANX NAMES; OR, THE SURNAMES AND PLACENAMES OF THE ISLE OF MAN. By A. W. Moore, C.V.O., M.A.; with a preface by Professor Rhys. Second edition, revised. London: Elliot Stock, 1903. 8vo., pp. xvi, 261. Price 6s. net.

The first edition of this most useful handbook appeared in 1890, and has been for some years out of print. We gladly welcome this reissue, which contains many additions and corrections suggested not only by the author's further researches, but by Professor Rhys and other experienced and trustworthy philologists, as well as by brother students of Manx names. All students of glottology and of the history and topography of the Isle of Man are aware of the value of Mr. Moore's careful work, but archaeologists in general will also find much to interest them in these pages. Such articles as those on *Chibber Undin* (Foundation Well), p. 152, and *Slane*, p. 176, will appeal to the folklorist with their account of the wetted cloths left by sufferers who had made trial of the well's supposed curative properties, and of the cure for sore eyes at another well. Plant-lore is illustrated by the articles on *Sumrac* (p. 133), *Skeag*, the hawthorn (p. 132), and

others. References of interest to the archaeologist in connection with cromlechs and cairns and tumuli abound. Students of dialect, of nicknames, and of old farm words, will not turn its pages in vain. The lore of saints, of wells, of birds, and of many other subjects, finds illustration. Two excellent indexes—of surnames and of place-names—provide the necessary keys to a rich storehouse of knowledge.

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Among the many pamphlets and booklets before us is No. 4, vol. xi. of *Publications of the Modern Language Association of America*, containing, among several scholarly papers, of interest chiefly to philologists, a long study by Mr. W. W. Newell, entitled "William of Malmesbury on the Antiquity of

delivered by Mr. J. R. Garstin, M.A., the new President, at the annual meeting of the Royal Society of Antiquaries of Ireland in January, 1903; Part III. of Mr. G. A. Fothergill's varied *Sketch-Book*, with a full account, illustrated by many clever sketches, of the famous Cumberland huntsman John Peel, and of the song with which his name is so familiarly associated; book catalogues (general) from Messrs. James Fawn and Son of Bristol and Mr. W. Downing of Birmingham; and the *Annual Report of the Smithsonian Institution (United States National Museum)* for 1901—a portly and valuable volume.

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The *Burlington Magazine*, December, reached us too late for notice in the January *Antiquary*. It



THE ELIZABETHAN BELLMAN.

(From the title-page of Dekker's *Belman of London*, 1608.)

Glastonbury, with Especial Reference to the Equation of Glastonbury and Avalon," in which the writer discusses the interpolations made and changes wrought in William's *De Antiquitate* by later scribes and chroniclers. Mr. Elliot Stock publishes a booklet called *Junius Letters: the Author-mystery cleared*, (price 2s. 6d.), by Vicarius, which is charmingly got up, but is more positive than convincing. Vicarius is dogmatically certain that Junius was the Earl of Chatham. We have also on our table *Notes on the Orientations and Certain Architectural Details of the Old Churches of Dalkey Town and Dalkey Island*, by J. P. O'Reilly, C.E., an interesting study, with five plates, originally read before the Royal Irish Academy; *Ireland on the Coinage*, etc., the particularly interesting and suggestive inaugural address

contains the usual abundance of good matter and excellent illustrations. We note that with the New Year the *Magazine* and its subsidiary *Gazette* were to pass into the hands of new proprietors, and would be edited by Mr. C. J. Holmes and Mr. R. Dell, with the assistance of an advisory committee of experts. The scope of the magazine is to be enlarged by the fuller consideration of modern work. The January number contains *inter alia* a very interesting illustrated paper on "A Chinese Painting of the Fourth Century," by L. Binyon, and the third article on Lord Normanton's collection. Among the many fine plates are Vandyke's "Lady Mary, daughter of Charles I.," and pictures by Titian, Paul Potter, Greuze, and Murillo. In the *Genealogical Magazine*, January, Mr. A. C. Fox-Davies writes on "How

to Use a Coat of Arms" and "The Precedence of Towns"—a curious subject, but on occasion difficult to settle without wounding municipal or mayoral *amour propre*. There are also papers on "Baronies and Proof of Sitting," "The New Peerages," and "Gilpiniana." The *Architectural Review*, January, has a first paper by the Rev. W. J. Loftie, on the ancient town of "Stamford," with good illustrations of its many valuable architectural antiquities. Other illustrated articles of great interest are "Dutch Architecture in Ceylon," by J. P. Lewis, and "The Origin of the Cape Gable," by Mrs. A. F. Trotter. With the February issue this always welcome *Review* will be permanently enlarged so as to give greater space for critical and historical work. The principal paper in the *Essex Review*, January, is a full and interesting account of "Great Waltham Five Centuries Ago," by the Rev. Dr. Andrew Clark. It is illustrated by a fine plate of the mansion of Langleys, the residence of the Lord of the Manor, built in 1718 on the site of an earlier Jacobean house, and by another showing a very quaint chimney-piece at Langleys, representing the central incident in the story of Tobias in the Apocrypha. Among the other contents are "An Essex Alchemist," by Mr. W. C. Waller; and "William of Colchester: Abbot of Westminster, 1384 to 1420 A.D.," by Mr. A. P. Wire, with illustrations of his tomb in Westminster Abbey. We have also before us *Fenland Notes and Queries*, January, and the *American Antiquarian and Oriental Journal*, November and December.



Correspondence.

SIR HENRY CHAUNCEY, HERTFORDSHIRE
HISTORIAN, BORN 1632, DIED 1719.
TO THE EDITOR.

I AM engaged upon a biography of Sir Henry Chauncey, with especial reference to his labours as a county historian. His great work was first published in folio in the year 1700, and was reprinted in two volumes octavo in 1826.

I have occupied my leisure for the past twelve months in collecting material for this purpose, and I am now desirous of ascertaining whether any letters or other documents in the handwriting of Sir Henry are in existence in the county or elsewhere. Anything that may serve to illustrate his method of research would be valuable. I have had the good fortune to examine the original draft of the preface to his *History of Hertfordshire*, which differs extensively from the printed copy. It throws light upon the general system he pursued in compiling his description of the county, and indicates that he must have had a very considerable correspondence with the owners of manors, the clergy, and others, some of which, perchance, may have been preserved. A copiously annotated and corrected copy of his history in the possession of the late Mr. Hale Wortham is

stated by Cussans (*Hundred of Odsey*, p. 88) to have been owned by a contemporary of Sir Henry's, the Rev. Thomas Tipping of Ardeley. I should be glad to know who is the possessor of this historically valuable copy. Another coetaneous copy owned by Mr. Pulter Forester, which descended to his son William, has been lost sight of since 1768, but may still be in existence. I understand that at a sale by Mr. Greenwood, which took place in 1790, certain of Sir Henry's books and other property were sold. There is a catalogue of this sale extant, and the loan of a copy would be greatly appreciated. Salmon seems to have obtained possession of a considerable portion of the Chauncey papers; these afterwards fell into the hands of the Rev. Paul Wright, B.D., who, in 1773, purposed publishing a corrected edition of the History (in 1770 he styled himself "Editor of Chauncey"), but I believe it never proceeded beyond the prospectus stage. It is suggested that Clutterbuck acquired many of these papers, but direct evidence is wanting; and even so I have no definite knowledge into whose hands they fell at his decease, and who now owns them.

I am especially concerned to discover the circumstances relating to the painful episode alluded to in the fifth paragraph of the preface. The individual referred to was, I believe, Sir Henry's grandson, and the reasons for the estrangement and consequent attempt of the misguided youth to wreck his grand-sire's work are difficult to comprehend. The law-suits in which Sir Henry was either engaged or threatened with (referred to in the draft preface) are matters upon which we are almost entirely uninformed, although the details of any trials, if such there were, must be recorded.

Other questions of interest arise, but this letter is already lengthy, and I think I have indicated the purport of my requirements. I shall be most grateful for any assistance, which will, of course, receive due acknowledgment.

W. B. GERISH.

Bishop's Stortford,
January 9, 1904.

NOTE TO PUBLISHERS.—We shall be particularly obliged to publishers if they will always state the price of books sent for review.

TO INTENDING CONTRIBUTORS.—Unsolicited MSS. will always receive careful attention, but the Editor cannot return them if not accepted unless a fully stamped and directed envelope is enclosed. To this rule no exception will be made.

It would be well if those proposing to submit MSS. would first write to the Editor stating the subject and manner of treatment.

Letters containing queries can only be inserted in the "ANTIQUARY" if of general interest, or on some new subject. The Editor cannot undertake to reply privately, or through the "ANTIQUARY," to questions of the ordinary nature that sometimes reach him. No attention is paid to anonymous communications or would-be contributions.